JOHN "DR. PHLOX" BILLINGSLEY On Call » More NEMESIS

STAR TREK

AOQUERA TREME TAMEFORM

Deconstructing

Brent Spiner
On His Positronic Alter-Ego

Making NEMESIS

Tom Hardy Clones Around Director Stuart Baird Costumes and Makeup

SPECIAL FEATURE:

DS9 at 10

Producers Michael Piller & Ira Behr Reflect The Magazine of the Official STAR TREK Club ISSUE 142 \$5.95 U.S. / \$6.95 CANADA



startrekfanclub.com

YOUR MISSION IS CLEAR: BRING HOME STAR TREK: DEEP SPACE NINE"ON DVD.



THE REASONS TO BRING HOME THE COMPLETE FIRST SEASON OF STAR TREK: DEEP SPACE NINE™ ON DVD ARE CRYSTAL CLEAR:



- 5.1 DOLBY DIGITAL SURROUND SOUND
- 6 BRAND-NEW FEATURETTES
- OVER 16 HOURS OF ENTERTAINMENT
- UNIQUE COLLECTIBLE PACKAGING



SEASON ONE BLASTING OFF ON DVD FEBRUARY 25, 2003

www.paramount.com/homeentertainment

Dain, art, availability, and DVD features subject to change without notice. STAR TREX.¹¹ and STAR TREX. DEEP SPACE NINE¹¹² and related marks.

THE NEXT GENERATION

On DVD. AVAILABLE NDW.

On DVD. AVAILABLE NDW.

All 7 Seasons
of STAR TREK



URGENT TRANSMISS ENTERING TIME CONTINUUM \$150FD BELLEVA CO STREET, NAME OF wan & E 400000000000 1 234 56 76 9# STAR TREK: THE ORIGINAL SERIES™ — 8 of 24 randomly selected scenes. Complimentary Star Trek lettering. Features favorite characters from the original television series.



STAR TREK: VDYAGER Limited Edition™ — 2 scenes. ipecial photon-illuminating message and ship lights appear when viewed with blacklight.

Anthony Grandio



STAR TREK: THE NEXT GENERATION ™ — B scenes and matching cover with first order. Complimentary Star Trek lettering.

YLDI
SUR TREK ADDRESS LABELS — 4 szenes, 144 full-color self-adulatels with rich, colorful borders. Choose from two styles.



UNITED FEDERATION OF PLANETS (UFP) — 1 scene; foil-stamped features; Trek type font; matching cover with first order. ADDITIONAL MISSIONS



STAR TREK: THE SHIPS OF STARFLEET COMMAND — 8 scenes and matching cover with every order (insignia and series title gold-foll stamped on each check.)

-

Full-grain leather FEDERATION cover with ID window, picture holders, credit card slots, and pen holder.



YD9W Y98W YD4W
STAR TREK WATCHES — Choose from three styles



STAR TREK Tri-Calculation Pad — this calculator fits into checkbook covers, logs and balances 3 accounts, convert currency, has a clock with date and alarm and much more

WWW.	ANTHO	ONYGR	ANDIO.	CO

To ensure correct basic codes and printing, carefully intive learnershare. For extense factor in Leaguest asked to place, clearly gord manual for the principle of the principle

"Allow 4 weeks from receipt of order for regular delivery, 2 – 2 1/2 week for fast mail. Checks will be mailed to the address printed on your checks

Daytons Phone (_)	Start obecks at reamber		
F-Mari	,	(i	no number is provi we will start with to	į

Check Prices	ø	chaice(s)	and	enter	prices	at	right]	

☐ ST: VOYAGER LIMITED EDITION ☐ ST: THE DRIGINAL SERIES ☐ ST: THE NEXT GENERATION (complimentary STAR TREX lettering on all of the above perfect

OTY 1 BOX OTY 2 BOXES BOY A BESSE DMC.0401 200 \$19 95 ☐ 400 \$39.90 □ 800 \$79.80 DUPLICATE ☐ 150 \$21.95 300 \$43.90 ☐ 600 \$87.80

ST: THE SHIPS OF STARFLEET COMMAND UNITED FEDERATION OF PLANETS QTY. 2 BOXES QTY, 1 BOX ETY, 4 BEES 200 \$21.95 A00 \$43.90 ☐ 800 \$87.80 DUPLICATE ☐ 150 \$23.95 300 \$47 90 □ 600 \$95.80

Watches — \$39.	55 ea. 🗆 0TY	TOOM	Retarn Addre	ıss Labels — \$8.95 ea.
	□ 01Y	Y98W	☐ @TY	_YL01
	□ 81Y	_YD4W	□ qnv	_YLD2
TO OTTY	AND TENEDATION	Course 91	14.05	

□ OTY. Star Trek Tri-Calculation Pad — \$39.95

Officially SUBTIDITAL (Total of Above Heres) Licensed by Paramount FL Sales Tax (Add 7%.) Pictures. Shipping and Handling (Add \$1.50 per box/liem ordered.) TM & C 2903 Peramoun Pictures: All Rights Reserved.

For fast mail*, add \$4.50 YFC142

First On-Line Order Free!

Go to our website - www.lightspeedfineart.com

Hurry! - Offer Expires March 1, 2003.

Place an order and enter the code STMAG under Comments and the first \$25 of your order is FREE!



Megaprint - 1701 Robert McCall

Limited Edition Lithograph Now Available for the First Time Signed by 40 Actors from All Four Star Trek Series

New Borg City Robert Strombera

Limited Edition Lithograph and Chromagraph





For the Finest in Celebrity signed Science Fiction Art and Collectibles www.lightspeedfineart.com Call for Free Brochure - 800.490.9690/949.583.0400

TRI 6 Copyright © 2003 Paramount Pictures. All Right's Reserved. Star Trek and retailed marks are trademarks of Paramount Pictures

URMBEH 1

PUBLISHER Warren Hollan FOUNDER

Dan Madsen

MANAGING EDITO

COLUMNISTS Richard Arnold, Jim Brumbaug J. Kelley Burke, Rich Handley, Terry R. Hiller

CREATIVE DIRECTOR
Dan Burns
PRODUCTION COORDINATOR

William DeRooy

ART DIRECTION

Michel Vrána, Mike Young

LAYOUT & DESIGN

Liz Broes, Matthew Jubb,

Michel Vrána, Mike Young

1-888-303-1813

PUBLICATIONS DIRECTO
Peter Lobred

ADVERTISING SALES

(757) 664-1164
FINANCIAL COMPTROLLE
Wait Eley

Distribution
Disticor Distribution Services
(905) 619-6565

SENIOR VP, FAN CLUB STUDIO Anthony F. Vittone

FAN CLUB STUDIO STAFF

Dan Madsen, Carmen Fisher, William
DeRooy, Lavonda Dulaney, Thomas
Maloney, Sariah O'Brien, Shirley
Rinehart, Doris Sirms,
and Jean Madeners

and Jean Mortersen
SUBSCRIPTION INFORMATION
A one-year subscription (6 issues) is
519.95 (US) / 522.95 USD (Cranada),
514.95 USD (Foreign)
Subscription requests should be sent
to Decipher Inc., 153.06 - 3340 Place,
Aurora, CO Soon USA.
Single copies of the latest issue are
available at
www.startnekfanctub.com

Star Tek Communicator
(5SN 1950-1954) (Jamada Patu Publications
Agreement #1185_aii) #142 Feb Mut 2004.
Star Tek Communicator is published
bi-monthly by Desfaher, Inc., 15750-E 3316
Place, Autora, CO Boom Periodical class
poxtage paid at Autora, CO and offler
additional mailing offler
individual mailing offler
individual mailing offler
individual framework in the communicator of the international framework
star Tek Communicator. PO Box microon,

Copyright © 2003 Paramount Pictures. All Rights Reserved. Star Trek is a Registered rademark of Paramount Pictures. Decipher is a trademark of Decipher inc. Reprint in whole or in part is strictly forbidden without the prior written permission of Decipher Inc.

PHOTO CREDITS
All photos, unless otherwise noted courtesy of Paramount Pictures
A DECIPHER PUBLICATION
Decipher Inc.
253 Granby Street, Norfolk, VA 23510

/isit us at www.decipher.com

PRINTED IN THE USA

editor's log

O.

:: so, what did you think?



I am going to have to stop peeking. I wish. Thanks to an early screening—unlike most

of the speakers in this issue—I was able on our pre-premiere deadline to catch Star Trek Nemesis and be able to say here: Wow. Period. Once again, though, the moment calls up days gone by when, even with all the public hype, I could sit down to a Trek feature relatively unspoiled on opening day and enjoy a fresh take on it all.

Okay, end of wistful moment. Don't shoot me or send hate mail. But while updating a book and planning a magazine months in advance of a film are fun, they also mean the surprise effect is long gone—at least most of it. Still, this reviewer found Nemesis to be both a riveting ride and a pleasant reunion with old friends.

But what did you think? Share your comments, as brief and focused as possible, by writing or emailing us at steeditor@decipher.com.

Meanwhile, our Nemesis coverage continues with some folks whose efforts and comments might be even better appreciated in hindsight. In Brent Spiner, Tom "Shinzon" Hardy and director Stuart Baird we have a trio who had a big part to play in its success and ultimate impact; with repeated viewings, the art of makeup designer Michael Westmore and alien costumer Bob Ringwood is even more appreciated. Plus, to avoid tooting my own horn, I let fellow Pocket Books author Kevin Dilmore do the honors in reporting on the update of yours truly's ST:TNG Companion for the past three films-including a look at Nemesis and its evolution

But not to let the rest of the Trek universe go by! Midway through their sophamore season, John Billingsley is joining fellow *Enterprise* castmates and writers in fleshing out his very Denobulan doctor, Phlox—and here he offers more about not only the character but what he does when he's not in that makeup chair.

And—can it be to years since Deep Space Nine premiered? After all our finale coverage in 1999, we thought this first milestone would be appropriately marked with reflections by the series? Big Two writers: co-creator Michael Piller and the man to whom he handed off his exec producer's mantle, ira Steven Behr. Both have moved on to other projects, but we found what will probably be a life-long affinity for Star Trek with both gentlemen.

Finally, from everyone at the Fan Club: We're pleased to let you know our all-new membership system is in place, and we appreciate your patience while it was implemented! From now on your can expect the best possible service available! (I also need to correct an all-in-the-family caption mistake last issue: the artist in the p.44 photo, listed as Dennis Woodruff, a set designer, is actually his father, Nemesis art director Donald B. Woodruff.)

So enjoy this mix of old and new, and we will see you come spring and Grand Slam time in Pasadena. Meanwhile, sound off on Nemesis if you like—or any other Trek topic under the stars—and here's to a happy new year.

Lany Nemock

MANAGING EDITOR

STRR TREK COMMUNICATOR 142

es 1			





:: Features

BUT AND THE TOP THE PARTY OF THE

20

by Rich Handley | The circumspect man behind Data, and now Soong prototype B-4, tells why he helped guide the story you see in Nemesis,

by Jason R. Rich | Meet the young actor whose doomed "Shinzon" goes toe-to-toe with the imposing Capt. Picard—and the "silent treatment" that helped him on set.

12

by Larry Nemecek and Jeff Bond | Coming in as the "outsider," directo Stuart Baird stirs up the action quotient of Nemesis like no Trek before.

36

by Rich Handley | How does he keep doing it, time after time? Modern Star Trek's makeup guru recalls the roots of Remans, Kolarans and clones.

+2

by Larry Nemecek | We present costume sketches and comments from the Batman and Aliens costume design veteran

Appropriate Control of the Control o

4B

by Matthew F. Saunders | This "shownunger" writer has moved on, but recalls those days of 1992 when the big question was how dark and gritty the Star Trek magic could go.

52

By Anna Kapian | The executive producer coaxed back to the Trek fold by buddy Michael Piller refuses to wax nostalgic on his seven years on DSp—or does he?

OWNERS OF

68

by Kevin Dilmore; As with his alien character on Enterprise, John Billingsley is taking his Trek fame and fandom in his own way.

88

by Kevin Dilmore | A new edition of this basic reference is out with history, notes and details for the last three films of Picard & Co.







letters 6

irita co: ETAA TAEK COMMUNICATOR. 16250 E 39rd Placa.

Pre-holiday deadlines prevented us from sharing all the reader feedback about Star Trek Nemesis this issue—so look for a full selection of opinions in # 143.

enimetion action?

I have enjoyed Star Trek from the beginning, TOS to Enterprise....Can you tell me if the cartoon series will ever be brought back to television? My "grands" and "great-grands" would love it.

CMJ AGOURA HILLS, CA

... I have the animated series and would like to see a new animated Trek! [Maybe] Voyager, or Enterprise?

JEFF HESS

(E)TOR's NOTE: While the original TOS animation re-ran on Nickelodeon in the late '80s into the '90s and is now available on VHS from Paramount Home Entertainment, two episodes per cassette, we know of no effort to bring it back to TV—or any other latter-day Trek series in animation. But a few thousand letters, and you never know...)

no fine print

Some time back I wrote expressing general praise for the Communicator, but moaning and groaning about the typesetting and design ... especially for those of us who have been long-time fans and are old enough to need either very long arms or bifocals.

Well! Imagine my elation when I picked up Communicator # 140 and saw that there had indeed been some changes! Even though you are still using a non-serifed type fon for text (a no-no in my research and editing business), you have upped the point size a little, and even better, you have added



points to the line spacing, giving the pages a cleaner, more open look and making them far easier to read. Your use of color is also much better—bright enough to be cheerful but with great attention paid to the intensity of the color so that it doesn't overpower the text. There wasn't a single page I couldn't read. Thank you so much for these improvements.

This issue is an excellent 15th anniversary issue—interesting articles covering a broad spectrum of the Trek universe. Thanks again for the changes in the magazine.

DR. HELEN CRIPE

(EDITOR'S NOTE: You're welcome, Helen—and all the other members who wrote or emailed. As in all facets of the Fan Club, we do try to listen!)

whither enterprise?

I have just finished reading that last week's episode of *Enterprise* hit a new ratings low for the show this season.

Now before Paramount and the media start claiming that folks are tired

of Star Trek, in any form, I would like to offer my two cents regarding this latest version of the franchise.

First, I have to admit that mostly I watch Enterprise out of my loyalty to Trek in general, and not because I am bowled over by the latest series. In fact, I generally prefer to watch Ed, on NBC, during this time slot, and record Enterprise for later viewing.

I keep hoping that fan-continued support will help keep the show rolling long enough to give Rick Berman & Company a chance to convert it into a Trek show that we want to eagerly watch.

When I first heard that Enterprise was to be a "prequel" show, and would "shake" things up a bit, I was excited that new life was to be breathed into Star Trek. I don't believe, however, that new life was given to this show—yet.

I applaud Rick Berman for taking us back to an earlier time in the Trek saga. I applaud his bravery in changing the concept of the theme song (though I simply do not like the actual choice; I have to "fast-forward" my VCR through the beautiful opening credits because of that tune). I have to say that I think that the promise of this show delving into the mystery, awe, and wonder of the universe is being bogged down by an adherence to the same old Trek production values, and very weak scripts.

If one was to flip through their TV stations, and came upon Enterprise, a fan would know it was one of the Star Treks, even if they didn't Immediately see any known character. Why Because the music, style, editing, etc., is exactly the same, generally, as all the Star Trek TV shows have been since TNG. Perhaps that was Paramount insisting on that factor, but the "look" of the show

should have been one of the first things that was really changed from the previous series-and not just the look of the ship, costumes, etc., but the music, lighting, and direction should be more innovative

Story-wise, the show has shown a few bright moments, but the scripts need to take more chances, and be less about saving characters in danger that we know will have to return next week. Many stories seem amateurish. and follow tired old plotlines, that are dotted with "Official Clever Trek Trivia Points" and "Official Humor Spots."

I think all of the Enterprise actors are great, but the characters have been very bland, I believe Captain Archer should have been more of an Alan Shepard/Gus Grissom/Original Mercury Astronaut/Right Stuff kind of adventurer. The Archer we know

presently strikes me more as a kind of a youth counselor/assistant pastor kind of guy.

I like Scott Bakula the actor a lot. but what could happen if the Enterprise were attacked by something new and mysterious, Captain Archer were killed, and he was replaced by a controversial captain? Hmm ... sounds exciting.

I believe that if Enterprise does not do well, it is because it was time to break the "Trek show mold" with this series, and it is not doing it.

I have to say that I am finding this year's new show, Firefly, to be more compelling than Enterprise. Everything about that show speaks of elements that Enterprise should have, but doesn't vet. Firefly's audience numbers aren't there vet, but if its network keeps it for another season, I think it can find its core fans. It reminds me of the situation with another show that was trying to find its demographics on NBC in 1968.

I believe that Mr. Berman and crew have created a show that can vet be different, and clever, and innovative. Rick: work on changing the feel and style of Enterprise, and leave the writing to others. I know such changes can't happen overnight, but if I see that tidbits of change, and good storylines are beginning to appear, I will continue to support the show, as I'm sure others will

GARY GOTCH

Yes, I'm proud to wear my new Enterprise sweatshirt, but as my two male, long-dedicated Star Trek friends agreed, the stories are losing our attention-too dragged out. The CONTINUED ON PAGE 83





star trek update



n the latest star trek news From producer rick berman



USA TODAY CHOSE

STAR TREK NEMESIS

AS ONE OF THE
SEVEN HOLIDAY
FILMS THAT THEY
FELT WOULD CRACK

THE \$100 MILLION MARK AT THE DO-MESTIC BOX OFFICE.

That's good news. We're keeping our fingers crossed.

DID ALL THE COMPETITION THIS HOLI-DAY SEASON GIVE YOU ANY TREPIDA-TION ABOUT RELEASING THE FILM IN DECEMBER? I think that what we have going for us is a really terrific movie that will be rewarded by a lot of word-of-mouth. I think the thing we have going against us is that we are just surrounded by huge movies. The Lord of the Rings, Harry Potter and James Bond [sequels] are all within a couple of weeks from when we open, and that is some major competition. You're talking about three of the biggest-grossing movie franchiese of all time.

But I think what counterbalances that is that we have a terrific picture, and I believe the word-of-mouth is going to be great.

DO YOU THINK THIS FILM WILL BREAK OUT TO THE MASS AUDIENCE?

To some degree First Contact had that. I think this one has it, too. I think the only Star Trek film that has truly been successful in attracting a majority of its non-fan audience would be Star

EDITOR'S NOTE: Presstime deadlines prevented us from talking to Rick after the opening of Star Trek Nemesis, so we will follow up with post-premiere reaction next Issuel

Trek IV. I am hoping that the word-ofmouth for this film will push it into the realm of a movie that is going to interest both fans and non-fans.

WILL YOU BE TRAVELING MUCH TO PRO-

I am going to New York and London, but I probably will quit there because I am going to be missing a number of days on Enterprise and I will want to get back to it.

MANY OF THE NEXT GENERATION CAST SEEM TO BE SAYING THESE DAYS THAT NEMESIS MAY NOT BE THE LAST TMG FILM. IS IT TRUE THAT IN THE BEGINNING, WHEN YOU FIRST PROPOSED THIS FILM, YOU ACTUALLY HAD TO FIGHT TO CONVINCE THE STUDIO TO USE THE NEXT GENERATION AGAIN?

That is true. I don't think "fight" is the right word, but I did have to do some convincing. I think that happened primarily because the last movie did not fare as well as the previous films. As far as this being the last Next Generation movie, we'll have to walt and see.

HOW WOULD YOU DESCRIBE JERRY
GOLDSMITH'S SCORE ON THIS FILM?

Jerry did a wonderful job. I think a to of that had to do with the fact that he has had a longtime relationship with me and a longtime relationship with Stuart Baird. He really had his heart into this one. I am very pleased. This is the third movie he has scored for us, and I really enjoy working with him. He's a great composer.

Does each film get harder or easier as you go?

Neither—they are all difficult and very complex. For someone who works in television and is used to turning things around quickly, there is some frustration at the length of the process. There is a lot more money at stake; there is also, to some degree, a lot more





ego at stake. Producing a movie is a very complicated, sometimes frustrating, task. All in all, I love it, and I have enjoyed all four of the films that I have been involved with.

THERE HAVE BEEN SO MANY HOURS OF STAR TREK PRODUCED—IS IT DIFFICULT TO COME UP WITH A GRAND STORY FOR EACH NEW FILM NOW THAT HASN'T AL-READY BEEN DONE?

Well, you are looking to do all the things you can't do on television because you don't have the money or the time to do it. You can attract better guest stars, you can have a picture with a lot more action and a lot more scope in terms of the visual effects and the sets plus a number of extras. Actually, sitting down and working out the story and working on the script, to me, is the most fun part.

WHAT INSPIRED THE DECISION TO FI-NALLY HAVE RIKER AND TROI TIE THE KNOT IN THIS FILM?

The Riker/Troi wedding is something I think the fans have been anticipat-



ing for a long, long time, even during the periods when it didn't look so much like they were going to make it. One of the underlying reasons for the wedding is that it has to do, to some degree, with the finality of the film. It deals with the fact that our characters are all going their separate ways. The same thing is true with Riker getting command of his own ship, which is also something that has been a point of discussion among fans for about 13 years.

I BELIEVE YOU TRIMMED SOME SCENES
OUT OF THE FILM FOR TIME PURPOSES.
MIGHT WE SEE SOME OF THOSE SCENES
ON THE DVD WHEN IT COMES OUT?

You might, but both Stuart Baird and I are great believers in that you put the best stuff in the movie, and that's the movie you want the audience to see. There wasn't a lot that was taken out that, creatively, we would put back in. I think that every cut we made helped the movie. The cuts were all made because of time, but they ended up being very wise cuts. As to whether they will ask Stuart to oversee addi-

tional footage for a DVD is something that is yet to be thought about.

LET'S SHIFT GEARS FOR A MINUTE AND TALK ABOUT ENTERPRISE. WHAT CAN YOU TELL US ABOUT SOME OF THE UP-COMING EPISODES OF THE SHOW?

We are in prep on episode 14 and working on the script for episode 15. Brannon and I are currently writing a script called "Stigma." (episode 14). Which is an extremely thoughtful and provocative script that deals metaphorically with AIDS and with the stigma that exists regarding the disease and most of the people who get it. The metaphor has to do with the mind-meld. We also have a wonderful story that is on the stage now ["Dawn"] with a theme somewhat similar to the film Enemy Mine, about the human and the allen being forced to live and work together.

We are extremely pleased with the way things are going. Brannon and I have written five scripts now this season, and our other writers are starting to do really nice work. In the near tuture, I think we'll see Captain Archer getting a little bit stronger and a little

bit more sure of himself because he has a year and a half behind him in space. I think we'll be pushing a little more action into the show, both on stage and in the visual effects. I am very happy with the show, and the [ratings] numbers are climbing slightly. They dropped a tiny bit last week, but they always drop after a repeat.

WHAT ARE YOU MOST PLEASED WITH ON THE SHOW SO FAR?

I think we have a remarkable cast. There is not a weak actor among them. They have a wonderful chemistry with each other, and I think the stories have been quite good. I was very pleased with the way last season ended and the scripts we have had.

Anything you would like to see more of?

No, I think everything I would like to see more of we are trying to develop, so I'm not really in a situation where I would say, "I wish we had more of this or that," because everything we really want to do we are developing. We've got a number of episodes with Roxann Dawson directing; she has done a wonderful Job. David Ulvingston will be directing some. We have a really good stable of directors right now, and I think we are going to be doing a little less experimenting and trying to hold on to the directors we have.

MIGHT WE CROSS PATHS WITH THE UN-SEEN ROMULANS AGAIN?

Well, that is an interesting story. The Romulans in Star Trek lore are not seen before James Kirk, so it is something we have to be real careful about.

WHEN MIGHT WE SEE ANOTHER
SULIBAN/TEMPORAL COLD WAR SHOW?

We've got some Suliban shows coming up, and we also have some more shows coming up with the Andorians. There is a wonderful Andorian show coming up that is going to deal with a very tense situation between the Vulcans and the Andorians ["Cease Fire," episode sig. The lead Andorian, basically, is going to state the only person he feels is capable of mediating the situation is Jonathan Archer.

HOSHI AND DR. PHLOX SEEM TO BE CATCHING ON. WILL WE SEE A MAY-WEATHER SPOTLIGHT SHOW SOMETIME SOON?

We're hoping to. We're trying to put the spotlight on all of our actors on a continuous basis, but sometimes stories come along that we need to get into development rather than an attempt to bring a specific actor into the fore.

WHAT IS THE SINGLE MOST DIFFICULT THING ABOUT MAKING STAR TREK THESE DAYS, AND HAS IT CHANGED OVER THE YEARS?

The single most difficult element is coming up with good stories and good scripts. That has always been the case and always will be the case. 3





[ROOM TOP TO BOTTOM] Voyage: alumni Roxann Dawson will helm more Enterprise; the Sullban [LEFT] and Andorians [RIGHT] will return to challenge the crew; and more Vulkan exploration in the upcoming pisode "Stigma".



readi



·· a man alone

city be remembered annually as Gene

:: things are only impossible

The Gene Roddenberry Planetarium in El Paso. Texas, the birthplace of Star Trek's creator, was formally dedicated on Oct. 4 by son Eugene W. Roddenberry Jr. The city chose that day to rename the already-opened planetarium because it marks the anniversary of man's first successful attempt to put a rocket into space, the Sputnik launch of 1957. MICHAEL DORN (Worf) and MARINA SIRTIS (Troi), ROBERT PICARDO (The Doctor) and ETHAN PHILLIPS (Neelix), and Gemini/ Apollo astronaut Dick Gordon were also on hand

Before the dedication, Roddenberry stopped at 1907 F. Yandell Street, the site of his father's birthplace on Aug. 19, 1921. A flower shop stands there now, but a newly installed wooden plaque marks the historical site. A proclamation by the mayor and city council declared that Oct. 4 in the

Roddenberry Day. "It must be remembered by all El Pasoans," the document reads, "that this phenomenal man and his great vision was a native



GENL RODDENBERRY DAY



:: explorers

WILLIAM SHATNER (Kirk) taught at the Learning Annex in Los Angeles Nov. 12. The event, entitled "An

Evening with William Shatner," featured him reminiscing about his career and discussing his perspectives about life.

The horse-breeding captain also took part Nov. 19-23 in the American Royal Saddle Horse Show in Kansas City, Mo., the oldest continuous Saddlebred show in the world. And, if you watched Cosmic Odyssey on the Science Channel last November, yes-that was Shatner you heard narrating some of the episodes. KATE MULGREW (Janeway)



appeared with her mother. Joan Mulgrew, on the Lifetime Network's Nov. 2 special about Alzheimer's, Both Mulgrews talked about Joan's battle with the debilitating disease. Joan Mulgrew described it like being in prison, to feel those walls going up in her brain. Alec Egan, Kate's son, also spoke about his grandmother's health.

Rosie O'Donnell made good on her promise to Mulgrew about helping out with her husband's campaign for gov-



ernor of Ohio by emceeing a fund-raiser at a restaurant in New York City. The event raised \$25,000 for Tim Hagan's campaign, although he ultimately lost to two-term Republican Gov. Robert Taft in the Nov. 5 election.

LEONARD NIMOY (Spock) was involved in a flap with the Jewish Federation of Greater Seattle, according to



the Associated Press, when he was dropped from its Oct. 23 fundraiser because of images in his art photography book, Shekhing, involving nude and partially dressed women, some with Jewish ritual items. Nimov maintained that Federation officials knew about the photographs when they invited him last summer, and he offered to negotiate with them. But the group, which has about 4,500 regular donors, said it could not afford to jeopardize the annual \$190 million fund-raiser.

The upshot: Even though Nimov was replaced by comedian Al Franken. the Federation arranged for him to present his show and talk in Seattle after all the next night at Temple Beth Am, a Reform synagogue. There he received a warm reception and began his slide show by saving, "Tonight I'm going to boldly show you what I was not allowed to show you last night": later. Nimov guipped: "My only previous controversy was involving Spock's ears." The event was even mentioned on Saturday Night Live. For more information, see leonardnimovphotography.com or jewishinseattle.org.

:: business as usual



If you saw White Oleander, starring Michelle Pfeiffer and Renee Zellweger, did you notice JOHN BILLINGS-

LEY (Dr. Phlox) as a paramedic? He wasn't the only Star Trek actor in the film: JAMES LASHLEY (Primmin) played Reverend Daniels, STEPHEN ROOT (K'Vada) played Michael and BIFF YEAGER (Cmdr. Argyle) was the judge.

Ramp, a new magazine for young men, chose JOLENE BLALOCK (T'PO) for the cover of its premiere issue last October. It contained to pages of pictures and an interview with Blalock.



ARMIN SHIMERMAN (Quark) had a recurring role as a lawyer in the new Girls Club series last fall on Fox Didn't



- the enic

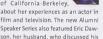
Star Teck has become such a part of people's lives that it was bound to happen: "Klingon" and "mind-meld" are among words just added to the newest edition of the Shorter Oxford English Dictionary. Meanwhile, it turns out there really is a flying "Bird of Prey" as well:On the moming of Oct. 18, the Air Force and Boeing



unveiled an ultra-secret prototype airplane that was built and tested in the mid-1990s that carried that name. The Bird of Prey, on display at Boeing's Phantom Works facility in St. Louis, was a prototype for a steath fighter or tactical bomber classed as a "Black Airplane," secret craft unveiled only once or twice a decade. Most are tested at Area 51, the Air Force's secret flight-test center in Nevada—close to where the weather balloons are launched. I'm sure.

catch it? The series was canceled after three episodes due to low ratings. If only they would have featured our favorite Ferengi more (without the lobes of course)...

ROXANN DAWSON (Torres) spoke Oct. 19 at her alma mater, the University of California-Berkeley,



work as a casting director in Los Angeles. Dawson has filmed a pilot for NBC and also directed this season's "Dead Stop" and the the recent "Dawn" for Enterprise.



ROBERT DUNCAN McNEILL (Paris) directed "Is There A Doctor In the House?" for WB's Everwood and

recently won a seat for a one-year term on the national Board of Directors for the Hollywood Division of the Screen Actors Guild

unicanized



Astronaut Peggy Whitson, aboard the International Space Station last fail, was appointed the first Science Officer of the ISS during her stay. Her Oct. 4 "Letter Home #n" explained that she obviously dosen't mind the new title, in spite of the fact that many of her friends have sent an incredible amount of Stat Tick/Mr. Spock-related email IS, o, fo course, she very appropriately signed the letter "Live Long and Prosper, Peg." You can read it at www.spaceref.com.

.: Femily business



Congratulations go to TERRY FARRELL (Jadzia Dax) and Brian Baker, who were married last fall in Las Vegas'

Paris Hotel—atop the "Eiffel Tower."
Best wishes also go out to Jennifer
LIEN (Kes) and her husband,
Phil, on the Sept. 5 birth of
their baby boy, Jonah.

SENSOR READINGS

:: the visitor



On a recent segment of Larry King Live, actress TERI GARR (Roberta Lincoln) revealed she has multiple

sclerosis and has been struggling with it for the last 20 years. Multiple sclerosis, or MS, is a chronic disease of the central nervous system that causes symptoms ranging from

numbness and poor coordination to blindness and paralysis. It affects about 2.5 million people worldwide, most of them women. Garr said she concealed the disease in fear she wouldn't get acting jobs, but is now open about it to encourage others with MS. An annual runner in the Race to Erase MS benefit, Garr is now a spokesperson for MS Lifelines, an information source partially funded by the pharmaceutical company that makes Rebif, an MS drug. Her MS hasn't stopped her from working, though: Garr was in three films released in 2001 as well as Searching for Debra Winger in 2002.



On stage in New York's Helen Hayes Theatre, FRANK GORSHIN (Bele)

has opened a one-man show: Say Goodnight, Gracie, a play that manages to tell George Burns' life of 100 years in just 90 minutes. It covers Burns' Manhattan childhood, his vaudeville years, his mar-

riage to Gracie Allen and his tri-fold career in radio, TV and movies. Gorshin is also playing Burdus in the movie Bloodhead, which is slated for a 2003 release.

Two of DS9's recurring actors could be seen in an October episode of Presidio Med,"Once Upon A Family." CHASE MASTERSON (Leeta) and ANDREW J. ROBINSON (GARIA) were joined by other Star Trek actors: MARK MOSES (Henry Archer, Naroq), JOHN RUBINSTEIN (Evansville, Mazarite Captain), and RIF

HUTTON (Klingon Guard). CORBIN BERNSEN (Q2) was a guest star too on Presidio Med's episode "Milagros" along with John Rubinstein. Bernsen also appears as Congressman Gerald Ford in the movie The Commission, which stars Edward Asner, Joe Don Baker, Jum BEAVER (Admiral Leonard), Lloyd Bochner, STEPHEN COLLINS (Cmdr. Willard Decker), D.C. DOUGLAS (Nilva), Tom Ferguson, Henry Bibson, Brian Kir-Tom Ferguson, Henry Bibson, Brian Kir-Tom Ferguson, Brian Kir-

DISCOVER
NEW
WORLDS.
PEAD A
NEWSOP PER
RVERY DAY.

Coming to a newspaper near you? Maybe you gilmpsed a new public service at a compagin in your local pages to promote current events and Rierary via newspapersfeaturing nane ather tinan Patrick Stewarts Roard and Bent Spiner's Ont, immed with the elease of Star Tick Nemesis. As sponsored by the Newspaper Association of America, the design was one of several featuring various familiar halphywood IV and firm faces:

choff, Martin Landau, Matthew McCray and GLENN MORSHOWER (Ensign Burke, Navigator). The movie was due out in January.

Kirsten Dunst (Hedril) is starring in the film Mona Lisa Smile, due for a November 2003 release. According to Variety, the film is based on the book The Crimson Petal and the White, a story of a teenage street-walker in 19th-century London who leaves that life behind for a wealthy businessman.

Variety also notes that Warner Brothers has bought the film rights to the Cartoon Network series Johnny Bravo and wants Dwayne Johnson Aka The Rock (The Champion) to play the vain and conceited Brayo in a live-action movie.

Paramount Pictures was presented with the first annual Icon Award by ShowEast 2002, a show business trade show, in recognition of Star Trek and its success as a franchise.

:: the storyteller

New Line Cinema has bought the story *The Martian Child* from Davio GERROLD, who wrote "The Trouble With Tribbles." Screenwriters Jonathan Tolins and Seth Bass are assigned to adapt it to the big screen, according to Variety.

RENE ECHEVARRIA (DSg writer-producer) has left MDs after three episodes on the show due to creative differences, but continues his development deal with Touchstone Pictures.

:: past prologue

Veteran Broadway, television and film actor Kerne Curns died Oct. 13 in Bountiful, Utah from complications of Alzheimer's disease; he was 79. Although Star Trek fans would know him best as one of

the Nechani Old Men in Voyager's
"Sacred Ground," he was also known
for playing the grouchy owner of
upstairs eatery Melville's in Cheers.
Other appearances were TV's MASH
and E.R., and Heaven Can Wolft and
American Hot Wax in film. Discovered
by Orson Welles in 1947, he won the
1971 Tony Award for best featured actor
in a musical by playing four diverse
characters, with different accents, in
The Rothschild.

In 1998, Curtis set up a scholarship at the University of Utah for graduates of the school's Actor Training Program. »



STAR A TREK

and Scifi CONVENTIONS Join us at one of

these amazing events! ENTERTAINMENT

PASADENA, CALIFORNIA JANUARY 31-FEBRUARY 2 The Pasadena Center COMIC BOOK AND POP CULTURE

In person: major comic book artists and writers, special guests STAN LEE and DINA MEYER (star of the hit series BIRDS OF PREY)

SEATTLE, WASH. STATE FEBRUARY 28-MARCH 2 DOUBLETREE BELLEVUE

Creation Salutes STAR TREK, BUFFY and SCI-FI MEDIA with JEFF COMBS, CASEY BIGGS and Buffy's SPIKE, JAMES MARSTERS!

PASADENA, CALIFORNIA MARCH 28 - 30, 2003 PASADENA CENTER

Creation's Annual GRAND SLAM XI Convention. This is "the" SCI-FI SUMMIT and we have tons of quests from STAR TREK, BUFFY and STAR WARS including the entire surviving original cast of classic Star Trek: WILLIAM SHATNER, NICHELLE NICHOLS, GEORGE TAKEI, and WALTER KOENIG. Plus MARINA

SIRTIS, MICHAEL DORN, ARMIN SHIMERMAN, ROBERT BELTRAN, TIM RUSS, ROBERT PICARDO, ALAN RUCK, and ETHAN PHILLIPS, From PETÉR MAYHEW (Chewbacca), BILLÝ DEE WILLIAMS (Lando), JEREMY BULLOCK (Boba Fett) & many more

And from Buffy/Angel: JAMES MARSTERS (Spike), NICHOLAS BRENDON (Xander), JULIET LANDAU (Drusilla), ANDY HALLETT (The Host) HOTEL ROOMS: available now at the host hotel THE SHERATON, Mention

to get rate of \$131 a night

PLANO, TEXAS JUNE 14-15, 2003 THE PLANO CENTRE Creation salutes STAR TREK, BUFFY and SCI-FI Guests to be announced

LAS VEGAS, NEVADA

AUGUST 1-3, 2003 The LAS VEGAS HILTON HOTEL Home of the world famous STAR TREK: THE EXPERIENCE Attraction! Creation's OFFICIAL STAR TREK

It doesn't get any better than this: last year this event was acclaimed as the best Star Trek Convention ever. And. and better: OVER 100 GUESTS made the scene last time: over 15,000 autographs were signed, huge parties

amazing on-stage presentations and performances, and everyone had time too; Make your reservations now to get our special low rate!

BURBANK, CALIFORNIA NOVEMBER 21-23 THE BURBANK AIRPORT HILTON OFFICIAL FARSCAPE CONVENTION

NEW YORK CITY NOVEMBER 28-30, 2003 THE BROOKLYN MARRIOTT HOTEL

(ALL EVENTS AND GUESTS TENTATIVE & SUBJECT TO CHANGE)

Pick up the new

Photos! Order At

www.creationent.com \$6.00 ea.



Or Order By phone



For ticket info and details, updated convention listings, free e-mail news service, and great exclusive STAR TREK merchandise visit us at

vww.cr

or CALL (818) 409-0960 x, 225 9:30am-3pm Pacific Time to charge tickets TM, & © 2002 Paramount Pictures. All Rights Reserved. STAR TREK and Related Marks are Trademarks of Paramount Pictures
All Star Wars characters and photos © Lucasfilm, Ltd. & TM. All Rights Reserved.

SENSOR READINGS



Tenning ber witches

(CONTACT INFO FOR ONE-TIME EVENTS IS LISTED WITH THE ENTRY; FOR THE LARGER COMPANIES, SEE BELOW. IMFO CORRECT AS OF PRESSTIME)

Jan. 17-19

SACRAMENTO, CA :: CREATION ENTERTAINMENT, THE RADISSON HOTEL. (800-333-3333)

eb. 4-5

BONN, GERMANY :: FEDCON, MARITIM HOTEL SONN.
(WWW.FEDCON.DE/)

Feb. 28-March 2

SEATTLE, WA :: CREATION ENTERTAINMENT, THE DOUBLETREE HOTEL SELLEVUE. (800-222-8733)

March 28-30
PASADENA, CA :: CREATION ENTERTAINMENT,

May 30-June

TAMPA, FL :: VULKON, TAMPA AIRPORT HILTON WESTSHORE. (813-877-6688)

June 14-15

PLANO, TX :: CREATION ENTERTAINMENT, PLANO CENTER. (972-578-8555)

Bug. 1-3

LAS VEGAS, NV :: CREATION ENTERTAINMENT, LAS VEGAS HILTON. (800-732-7177)

nonumetral near

CREATION ENTERTAINMENT :: (818) 409-0960
1010 N. CENTRAL AVE. 4TH FLOOR, GLENDALE, CA 91202
www.Creationent.com
tickets@creationent.com

PO 8OX 297122, PEMBROKE PINES, FL 33029-7122 www.vulkon.com joemotes@aol.com Donations in memoriam may be made to the Keene H. Curtis Charitable Foundation at the University of Utah theater department, in care of Joal Curtis, 4720 N. Porsche Way, Boise, ID 83713.

LARRY DOBKIN, one of only two artists who have both directed and appeared in a Star Trek episode (aside from regular or recurring cast) died of heart failure Oct. 28 at

his Los Angeles home. He was 83. Dobkin, whose overall career covered seven decades, both directed "Charlie X" for classic Star Trek and appeared as Klingon envoy and Romulan spy Kell in TNG's "The Mind's Eye." His career spanned far more, of course, and his guest credits run all the way from I Love Lucy to Judging Amy. He has a supporting-actor Emmy nomination to his credit (1967's "Do Not Go Gentle Into That Good Night" for CBS Playhouse), graduated from the Yale School of Drama, and had scores of roles as well during the golden age of radio. His 60-plus film appearances include Patton and North by Northwest, while TV directing credits include titles from The Donna Reed Show to The Fall Guy.

He is survived by his wife, Anne, three daughters, a son and a grandson. Only Richard Compton—It. Washburn of 1967's "The Doomsday Machine" and behind the camera for TNGs "Haven"—also acted and directed on Star Trek, aside from the family of regular and recurring faces.



JERRY SOHL, science fiction author and TV scribe with credits on three original Star Trek episodes, died Thousand Oaks, Calif., hos-

Nov. 4 at a Thousand Oaks, Calif., hospital. He was 88. Sohl wrote "The Corbomite Maneu-

ver," the first regular post-pilot Star Trek filmed, and had co-story credit on "This Side of Paradise" (with D.C. Fontana) and "Whom Gods Destroy" (under his pseudonym Nathan Butler, with Lee Erwin).

Author of the SF books The Transcendent Man and The Altered Ego, Sohl also wrote for the original The Twilight Zone as well as Alfred Hitchcock Presents, Naked City, The Outer Limits, Route 66 and The Invaders. Born in Los Angeles, Sohl dropped out of college for a career in journalism. He worked as a photographer, police reporter, critic and reviewer for several Midwest papers after World War II. During the war, he served in the Army Air Forces. Other books included The Mars Monopoly, The Lemon Eaters, The Resurrection of Frank Borrchard and The Spuns Yuagar Hole.

Writer HILARY J. BADER, 50, a longtime contributor to Star Trek and other genres. lost her battle with



breast cancer Nov. 7 in the City of Hope Medical Center in Duarte, Calif. The winner of a shared daytime Emmy last year for the animated Batman Beyond, she is survived by her mother, her sister and her husband, Jay Broad.

For TNG, Bader wrote "Dark Page." had story and shared teleplay credit for "The Loss" and story credit for "Hero Worship." Her story credits include DSp's "Battle tines," "Rules of Aquisition," "Meridian" (with Evan Carlos Sommers) and "Explorers," and on Voyager for "Eye of the Needle."

Along with the stories for the interactive game Star Trek: Borg and audio book Star Trek: Klingon, her credits also include the Batman Beyond and Superman animated series, comic books based on those shows, and the "Been There, Done That" episode of Xena: Warrior Princess. She most recently wrote several first-season episodes of The Zeta Project for Kids WB and was head writer for Gotham Girls "webisodes" for Warner Brothers Online, Writer-producer Ron D. Moore included her soulful "Warrior's Anthem," written in the native tongue for Star Trek: Klingon, in his script for DSg's "Soldiers of the Empire" in Season 5—one of the rare times a Trek episode or film has directly utilized an existing Star Trek spin-off of any kind. 3

Sometimes, the only way to restore peace is to wage war.

STAR TREK STARFLEER LUMMAND



Visit st-sfc3.com for more information



Violence



57AR ARCOM





ACTIVISION.

18, 0, E.O. 2002 Paramount Pictures. All rights reserved. Star Texh and reliated marks are trademarks of Paramount Pictures. Gene code © 2002 Activision, soc. and its affiliation. All rights reserved. Polyhoped and distributed by Activision Paykshing lay. Actualisis

activision co

star trek nemesis

briefing

feature

STAR TREK COMMUNICATOR 142 0

brent spiner

by rich headley

:: boldly going where no android has gone b-4



I ввияву ::

21

development-the chance to be

part to the man who breathed life into nonetheless with a sense of wonder and awe at the universe. A master of subtle changes in facial expression and fi and wonderful at the same time."

intact. "I don't have any insight into that," the actor modestly shrugs, "because in the first three films, I had no I was given or how little I was given. I

T'Pol: Worf. Ode and of course Vovager's Holodoc are all examples of the course has been affected by human

became fan favorites on their respective series, and the writers, in turn, though, have so endeared themselves to fans as Lieutenant Commander Data, the robotic Pinocchio who wished real. live boy.

recent Star Trek Nemesis, in which Data discovers one of the prototypes upon which he. Lore and his once-human Ecstatic to have found, at last, a family dving nor dangerously unbalanced nor cated, early-model programming never quite perfected by their mutual cretone of voice, Spiner won over both as a result has been given more oppor-

Though a veteran of stage, film and television when he joined the cast of Star Trek: The Next Generation, Spiner admits he was not a household name at the time. Night Court fans knew him as Bob Wheeler, a recurring hick charhave recognized him from his role in the musical Sunday in the Park with George. Otherwise, he was a relative newcomer when the series beganbegan to revolve around Data's search

artificial person. "It's really amazing, isn't it? I mean, we've met my father,

For Nemesis, Spiner's role expanded, friend John Logan, "I saw it in increments because I worked on the story and because John is a friend of mine," he script and I was more than excited by it."

Trek film he has seen before the pre we've done."

Rick Berman, Ronald D. Moore, Bran-





John Logan for the screenplay, sharing story credit with Berman and

these movies," Spiner is quick to add.

Instead, Spiner attributes this parduring the actor's run in 1776 on Broadouting, and Berman agreed.

"John is a brilliant writer who works wood," his friend Spiner raves, "He's got dously talented writer."

Biggest of all, he adds, is that fact-Spiner feels made a difference, "This

film was written with the point of view of 'Let's write one for the fans,' and

and Data. In a motif quite Shakeconverge in the end, one a microcosm

Among the cuts made to star frek Nemess so as to deriver it at the requested running length was a scene early on involving

placid, neutral expression still somehow manages to con-Picard arrives with a very old bottle of wine.

I've been saving this. Chateau Picard 2267. Bat-

He carefully uncorks the treasured bottle as:

They say a vintner's history is in every glass.

PACARE So? To happy endings.
PACARE So? To happy endings.

CONTINUED ON PAGE 25

disaster for the entire galaxy. For Data, a similar revelation—the discovery of Soong's early android prototype, 8-4—is a far more personal journey.

"Initially." Spiner recalls, "the character was named B-g, but somebod discovered there was once a character on Lost in Space called B-g."The Lost in Space cobot never officially had a name, though in one episode it was called "B-g" as an in-joke, referring to the character's "benigin" nature. "So we doot at a half-a-second's beat and went, "How about B-42"That was even better, because B-4" is really who the character is—he's before Data."

Fascinated at finding another "brother," even if he has the mind of a child, Data tries his best to help B-4 improve his cognitive abilities and be all that he can be. By uploading his memories into the prototype, Data hopes that the sum total of his experiences will help the other android evolve. What Nemesis audiences didn't see, Spiner reveals, was some of B-4's journey that ultimately wound up on the cutting-room floor.

"The first cut of this movie came in at like, 2 1/2 hours or more," he explains, "and a good 40 minutes were cut out, so there's a lot of stuff that's not there—some with him, some involving every character." Spiner is particularly disappointed that a scene between Data and Picard, from early on in the film, was among the cuts. [See sidebar for that scene in its entirety.] A veteran of Hollywood, though, he accepts that such things are unavoidable. "You know that happens, so you write something that's hopefully longer than shorter, so you get cut instead of short-handed."

Over the course of *TNG*, Spiner was given the opportunity to play a wide variety of personas aside from Data.



[ABOVE] Spiner as B-4, in one of the cut moments—with Data's cat, Spot. [BELOW] Could Data's memory download to B-4 equal Spock's katra transfer to McCoy for future storytelling? Stay tuned...



"(8-4 is) a much less sophisticated creature than Oats. Lors or any of the

These included not only Soring and Lore, but also a host of humans and aliens who took over Data's body, allowing him to display his talent for playing character roles.

In portraying the naïve B-4, he was allowed to explore yet another facet of Data's family. "It was easy to make him distinct from those guys [Soong and Lore]," Spiner says," because he's a completely different character. He's a prototype, so he's less than any of them He's a much less sophisticated creature than Data, lore of any of the other characters I've done on the show. He's limited in his ability."

Though B-4 is eventually revealed to be an unwitting part of Shinzon's plot, Spiner says he did not bring any sense of evil or malice to his portrayal. "He's not even aware of what he's doing—I mean, he's a very innocent character."

tha human adventurs II Julit Besinning?

Portraying a character like Data, who by his nature neither ages nor physically changes with time, can be rather problematic for a human actor who is not quite so blessed. "Fortunately," Spiner says with tongue planted firmly in cheek," I haven't changed a day since the first season." With a laugh, the actor adds," I do stay in pretty good shape. Unfortunately, I can't stop the clock, but it's just a leap that everybody's going to have to make—and one I have to make, too."

To address this dilemma, the writers took a pre-emptive step in the series finale, "All Good Things ...," by giving Data a "skunk stripe" and having him experiment with changing his form to match normal human aging. It was good for a chuckle from the audience.

but Spiner doesn't see this as a permanent solution."Well, certainly more than that is going on in the aging process," he notes. Aging is something fans will simply have to deal with if any further films are made.

"I'm sure there are people who will watch the film," he admits, "and go, God, they look old," and other people will watch the film and say, 'So what?' Still worthers will go, 'Well, do we really want to stop seeing them do this?' So as long as the studio wants me to do it and people go to see it, that's all I can be concerned about. Are they going to keep coming? And do people want to see the movies? There's nothing we can do about getting older, so it's a leap the audience is going to have to make—or not."

So what's in store for the actor behind the android Since TMG left the airwaves, he has appeared in a number of films, most notably Independence Day, Trekkles, Phenomenon, Introducing Dorothy Dandridge and I Am Sam. He recorded the voice of Puck on the animated series Gargoyles, working











makes another heroic decision; B-4 is an unwitting stoage for the human-cloned Re r, Picard is able to overlook B-4's involvement as he searches for signs of Data in hin

Picard carefully takes a tiny sip, savors the flavor, finally swallows. Enjoys it. Ahhh. Data mimics Picard. Taking a tiny sip, savoring the flavor and finally swallowing. Ahhh.

Sir. I noticed an interesting confluence of emotion at the wedding. I am familiar with the human concept of tears through laughter and its inverse, laughter through tears, but I could not help wondering about the human capacity for expressing both pleasure

I understand why it would seem confusing. Certain human rituals like weddings, birthdays or funerals evoke strong and very complex emotions. These rites carry great weight with us because they denote the passage of time.

DATA: And you were particularly aware of this feeling because Commander Riker will be leaving to assume command of the Titan?

PICARO: Will and Deanna joining the Titan, Dr. Crusher

ENTA- And this makes you "sad?"

PLANE: Well. I suppose it does a bit. I'm very happy for them, of course, but I'm going to miss them. The ship

DATA. That is because you have a familiarity with them. You can predict specific reactions and behavior and are

Yes. And, frankly, I envy them as well. They've made important choices; they're going to have great challenges ahead of them. New worlds to conquer?

H



elongside such Trek veterans as Conan O'Brien in the South Park film.

"Right now, I'm not working on anything," Spiner says. "I don't really line up and that's all I've been doing," He misses Broadway and says he's "looking been difficult to find work as satisfying as 1776. The future, he says, is "an open window"

As to whether or not he'll ever again play the role of Data, he shrugs. "I have it open-but again, that really has little to do with what I decide. Typically, if the movie makes money, then the stuwon't be "

And that, he says with a sigh, is the ness. "I love the slogan the studio is

using on this film: 'A generation's final journey begins.' That's about as ambiguous as you can get!"

If, in fact, Nemesis does turn out to be Star Trek's final voyage on the big screen, Spiner has no regrets about the choice of swan song. "I think this is a really the one we end with. I think everyone will feel OK about that," he adds. "And if we go on and do another one, I think everyone will feel OK about that, too,"

For longtime Star Trek fans it's all really is?" 3

PICANID Seeing Will and Deanna today made me think about some of the choices I've made in my own life. Devoting myself to Starfleet ... not marrying or having

10/10/1 The choices I made have led me here as well. This is

(ICH RO) You never know what's over the horizon, Data.

Before too long you'll be offered a command of your

Data looks at him; he has never really considered this.

14 If I were, I believe my memory engrams would sense the absence of your specific reactions and behavior. I would "miss you."

(smiles): Now, you make a toast.

To new worlds?

New worlds. Yes Data, brave new worlds.

BABYLON 5

The Complete First Season First Time Ever On 242!



LOADED WITH SPECIAL FEATURES!

- ® NEARLY 17 HOURS OF PROGRAMMING on 6 Discs.
- COMMENTARIES BY J. MICHAEL STRACZYNSKI, the Show's Award-Winning Creator, on Selected Episodes.
- ALL-NEW INTRODUCTIONS by series creator
 J. Michael Straczynski.
- MAKING-OF DOCUMENTARY with New Discoveries for Fans.
- ADDITIONAL DELETED SCENES.
- INTERACTIVE THE WORLD OF BABYLON 5 FILES with 2 Audio Tracks.
- ALL-NEW DOLBY DIGITAL 5.1 Audio Remix.
- ALL-NEW DIGITAL WIDESCREEN TRANSFER [16x9 1.77:1]. #22855

Now entering your stargrid! The acclaimed, award-winning series is here! Featuring 22 episodes plus enticing extras.



by jason r. rich

:: facing his own showdown with picard-and stewart younger, meaner and more deadly ver-

"I studied Patrick closely. I didn't went to copy Patrick.

porting roles in HBO's Band of Brothers

knit cast that's been working together

Drama Centre in London two years ago:

"I studied Patrick closely. I didn't want to

older tape that featured him goofing

FЕВВИВВЧ :: МВВСН 2003

29

"It was a very bizarra situation—my character needed to look as IF he was siways confident, cocky and in total control, yet as an actor I was very insecure and scared!"

Of course, some of that meanines, might have just come from worning that no autiful but non-browning costume—alone, with false teeth and the makeup. The outfit! I wear was really live layer, so it greatly hindered my movement," he explains "it took two

regreeinain, but it was primarily his det sion to lose his hair for the Trek rele

posthetic makeup then only edbonsform Hardy's facial structure to look a bit more like that of a young Patrick Stewart. "At first, they used a gelatin-like substance to make my nose is to "Staat Look one under this shing, he says." It was a very thrame, sing, hon-miry character number to fick as if he was always confident, or cky and in total control, yet as an actor I was very insecure and scared! In fact, he even admits to downing a few beers before actually seeing the final cut of *Nemesis* in the theater for the first in the third in the heater.

"When I saw the final film, I kept turning to my wife and making comments until she finally told me to shut up!" he says and laughs." I am very critical of my own work. The film came out





grown men to get me into the costume the visual transformation through makeup and wardrobe took up to three hours. I used this time to mentally prenare for the scenes ahead.

"Once I was in character," he adds, in between scenes, I was able to snap out of it and interact as myself with the colds and crew. This was very important, since, so many of the scenes were emo-tioually and physically draining."

T make Shinzon more believable landy shaved his head: "I think being bald pay me a more raw and shinster look," he aplains. He had been sporting a similal k in the movie Simon: An English and chin look more like Path we' "I recalls "The prosthetics, however started to swell and then melt when began to sweat during filming, so they later began using a foam-like sub stance. The drawback to the foam was that it made speaking very difficult. ultimately had to dub over and rerecord a lot of the dialogue later."

According to Hardy, Berman and Baird were the ones who provided him the most support and direction. Stew art, however, chose to maintain a pro fessional distance while filming, so Hardy maintained a level of intimida tion that made his character more real wery aimerently than now I imagine. It would, but Nemess turned out to be a great movie that I am extremely proud of My favorite scenes are when my body starts to deteriorate; the most difficult scenes to film, however, were the death scene and the scene in Captain Picard's Ready Room toward the end of the film. These scenes demanded a much higher degree of focus, emotional intensity and concentration."

The actor gets a hearty vote of confidence from none other than Stewart himself, who explains the on-set distance between the two. "The dynamic of our relationship, both as Patrick and





"When I saw the final film, I kept turning to my wife and making comments until she finally told me to shut up!"

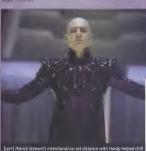
Tom, and as Picard and Shirazon, was unusual, "Stewart says." Tom was tense in the early days of filming, which wasn't a bad thing, because for him, it wasn't debilitating. He was able to use his nervous tension to be a powerful actor on camera. The first time I saw the dailles of us working together, I knew his performance was really powerful. On the one hand, as an actor and fellow countryman, I wanted to support Tom, but at the same time, I knew that I had

with other backgrounds or elements later.

"I got to know an incoming went to being able to was include special effects in a scene wasn't to when of an added challenge," he says. "When it and not think I come in and made + messor it," her ays.

In fact, he auds, "the demirely look into forward to participating in the Trek conventions in the future and being





[LEFT] Patrick Stewart's intentional on-set distance with Hardy helped ch the relationship between their characters. [ABOVE] The "decaying" scen Were among Hardy's favorites.

to keep him on edge a little bit. So, while filming, we never socialized together outside of the set, because I didn't want to get too friendly with him until affer filming was complete. I thought the work would benefit if we maintained a little bit of distance. I wanted to support him, but I wanted to keep him looking over his shoulder as well."

As with any modern sci-fi or actionadventure film, much of the Nemesis filming revolved around interfacing with visual effects. Here, Hardy says he more easily shrugged off the challenges of those intensive scenes, often shot later and usually before green screens to make a film element to be combined surrounded by cameras, the crew, the sets, lights and everything else on a motion picture soundstage, san actor, I had to ignore all of that and put myself in the scene and totally believe what was transpiring in the story. It had to become totally real for me. Having to rely so heavily or my imagination when filming is what made making this movie scary and challenging—but so much fun as well."

As an admitted self-critic, Hardy sa he finds things he'd like to have dol differently each time he sees the file "Having learned how dedicated the fans of Star Trek are, my biggest ge was to do the best job possible so the people watching the film would enj able to interact with the fans fir hand."

Still, don't be surprised if Hardy ; boon drawing in fans from far beyon ne Trek universe. First up, you'll se im in the independent British fillr of The I, slasted for release this yea e's also begun work on a horror fillr 2 so, being directed by Simon De Silv.

"I want to work on movies with an interesting story and with characten that are complex and layered," Hardy says." I don't want to portray a pretty boy character, or someone who simply shows off his muscles to get the girl. I love acting, and I'm interested in any movie or theatrical role that will allow me to do what I love." O

33

:: director stuart baird brings a newcomer's perspective to nemesis

This Star Train Feature Films have largely been a province of Trek veterans: Out of 10 movies now released, new directors haven't had a crack at one since then-outsider Nick Meyer helmed 1982's Star Trek II: The Wrath of Khan, So. for Star

thriller Executive Decision, and U.S. Mar-

tar trak nemesis

Fugitive. But as an edipart of several highular pictures (The one who can whip a complex project

just such a project-a sprawling epic involving a villain with

> tion to Jean-Luc Picard. lan Senate, a strange spectacular space battles-and a wedding. tackle it all---but not. he emphasizes, at the expense of what Next

come to know and love. "This is not a Stuart Baird movie." Baird says, "This that."

feature

Baind west tripohine to direct Pictures, "I've been an editor for my and have done a lot of pictures over the years. Between directing jobs I've done doctoring jobs for studios over the years, for pictures they wanted someone to have another look at. [Parathe reason. And they offered me this Raider] and I said ves. I'm not an aficionado of the Star Trek canon--- I had



"...they go off on this final trip, which is really an excuse to take his buddies and try out this 'Porsche in the garage'!"

seen some of the TV shows. But I read the script—good solid story, with a good solid idea behind it. And I thought it would be fun to do it."

Like anyone new coming into the Star Trek film franchise. Baird familiarized himself with the saga by watching the films and analyzing the Star Trek mythos. "I thought The Wrath of Khan was pretty good, and Montalban played a pretty good bad guv-that's what we were trying to hit," Baird says. "There were certain things that were set-everybody looks the same as the previous movies, their relationships are set. They've been doing this for 15 years, they all know one another very well, they have a set path to the way they're going to do it, so there's no mystery, no discovery in that aspect of it. This has existed before, but you want to get some sense of freshness out of it if you can."

Despite that relative inexperience with the Trek franchise, the director says he was able to impress his outsider's point of view in a way that he hopes has expanded the potential audience for Star Trek Nemesis. That meant approaching the beloved cast of TNG in a different way.

"It was very much important to me not to take for granted that everybody knew everything about them, because I've felt hopefully a lot of people will go to see the movie who haven't gone to one before and don't know these characters," Baird points out. "My biggest challenge is to make a movie that is all one thing, that doesn't just have a couple of good bits but is a whole. Hopefully you want something to feel like a whole with an energy and a drive, and to engage the audience all the way through as a movie, not a sort of an homage to bits and pieces you already know about."

Baird's other duty was to up the ante on Star Trek's level of action while keep-

ing the film within budget. He notes that the studio. as before, has the Star Trek movie audience well targeted and designed budgets accordingly. "Certainly there should be some surprises in this, there are some action beats that I don't think we've had before," Baird says. "There's a huge action beat, the last third of the movie. Really. the whole piece, the main thrust of the story, is this idea of the cloning, the even meet his father, the alienation, the son he never knew he had who has gone the wrong way, and can he pull him back from it---that sense of failure"

Previous Star Trek films have benefited from the casting of some heavy-hitting stars to face down the Enterprise crew: Ricardo Montalban in The Wrath of Khan, Christopher Lloyd in The Search For Spock, Christopher Plummer in The Undiscovered Country, Malcolm

McDowell in Generations and F. Murray Abraham in Insurrection. For Nemesis, Baird and his Fellow filmmakers went in the opposite direction and cast an unknown as Shinzon, a mysterious human resident of the planet Remus with a genetic connection to Jean-Luc Pleard

"We needed someone young, about half Patrick's age, and someone who looked like Patrick," Baird acknowledges.



On location, Baird checks in with his regulars before a risky



"Patrick's very particular-looking—that's part of his success, apart from being a wonderful, solid actor: He does have that look, that great canium. And finding somebody who could act as well was really difficult. We were determined to find somebody we didn't have to put a lot of prosthetics onto to make him look like Patrick, and we also wanted someone who had sex appeal. So in the end, we looked in England, America and



about six people; we must have seen hundreds of tapes. And we came up with a short list of three, and then we did more intensive screen tests with them and decided upon Tom Hardy, All we really had to do with Tom was change his [add] a slight, tiny little thing on his nose. But we've got someone who, when they are face to face, although they're not

been on Black Hawk Down and the HBO found himself facing a major challenge in matching the performance of Patrick years getting this part, and the kid had a tough time-and I had a tougher time trying to get exactly what we wanted page dialogue scenes! Psychologically

thing. It is melodrama, so you have to tlety as well. ... It was a chance Rick Berman and I thought was worth taking, and obviously the studio did too. Certainly Tom's got sex appeal, both for the men and the women, ... Without

that got a lot of early bazz was the parcel of familiar TNG faces as wedlogue as Wesley Crusher had to be lost on the cutting-room floor (though he La Forge's erstwhile paramour Leah made way for Whoopi Goldberg's Guinan, Baird hastens to point out that plot; screen time for cameos had to be

"It's all a question of screen time." Baird notes. "It's got to work within the mechanics of the story, and there's only a certain amount of time one's prepared to give to a scene. And if a scene goes on too long you start to lose the is. The wedding sequence got longer and longer; they wanted this bit in and that bit.... And I thought, screen time's screen time-you have to set it up, have a camera move to get on them, all this stuff. It's like an end of a movie some-"the fan base is probably prepared to be

Nemesis boasts something no Star gleaming "Federation Jeep" and some Mad Max-like pursuers. The sequence oped skills at shooting action. "I hope the Trekkies like it," Baird says. "I'm a great believer in giving the audience some oomph at the beginning, to get them tuned up and to get them energized, adrenalized," He also tried to tie arc: the crossroads of life, "People are parting, going off on their own lives, and what's he got left?" the director asks, "He's sacrificed his life to work, to "I'm a great ballever in giving the audience some pamph at the beginning to set them tuned up and to set them energized, adrenalized."

duty, and everyone's left and he's left alone. And they go off on this final trip, which is really an excuse to take his buddles and try out this 'Porsche in the garage'!

"I built it up a good deal more than it was written, put some more humor into it," he goes on, "I threw in the bit where, with the bits and pieces thrown in the back of the Jeep, an arm grabs hold of Worf to hold onstuff like that." The final scene of Brian de Palma's Carrie-a hand clutching the heroine from out of a grave-was another bit of inspiration: "When they find the first arm, instead of it just lying there. I thought we'd have-not exactly Carrie, but something similar to that: Worf is walking along and they're all looking shoots up and grabs him, and as he jumps back we reveal it's not just the body but the whole arm. So I thought that was a bit of fun."

Nemesis also showcases action of another sort—some spicy scenes that show the dark side of Deanna Troi's telepathic powers, when her mind is invaded by the hideous Reman Vicerov (Ron Perlman), "It's a PG-13-I'm used to having to deal with that." Baird says of several sequences that pair Sirtis and Tom Hardy in a disturbing lovemaking sequences planted in Troi's mind by the Reman. "It has a sinister sexiness: I wanted it to be uncomfortable. I mean, it's not a love scene." Troi's involvement in this striking back at Shinzon and the Remans when the Betazoid finds a way of journeying back into the Viceroy's mind herself late in the game. "I've set up, I hope, something between her and the Viceroy as well, which wasn't in the original script," he adds. "He knows that Shinzon's interested in her, so he's interested in her,

zon: Whatever Shinzon wants, he's prepared to help out on. So we set it up a little bit there."

up a nitre of there:
The climactic action of Nemesis
involves Picard's desperate attempts to
get through to Shinzon and prevent
the Scimitar from unleashing its
destructive thalaron weaponry, with
Picard's Enterprise ultimately colliding
head-on. The massive ship-to-ship collision destroys the Enterprise bridge,
sucking a number of crew-members
into the void. "This is the third decompression sequence I've done in a
movie," Baird says ruefully. "I tried to
make the climax as dramatic and as
kinetic as possible."

All in all, at press-time Baird was eager to see whether his time as outsider aboard the Enterprise has paid off. "There's nothing like tasting the cake rather than talking about it," he says. "But have tried and done my very best, and had a very good time with everybody. So far, so good."







think "aliens." they think Michael Westmore. Ever since Star Trek: The Mext Generation began

Cave Bear, Iceman and 2010—has been aboard as makeup supervisor through all four modern TV Treks and every TNG-era feature film

it's over. "There was so much more that had to be done " he says, "and in not a lot of time." To achieve the impossible. Trek films and also brought in Zoltan Elek, his partner on als, introducing two new alien species and a unique vet

envisaging nemesis

ohn Logan's Nemesis script provides desert aliens." "They gave me that wide parameter," he says, "and we've done so go, especially if you're doing a bad guy--like a Gila monster or something. When we did the Hirogens on Voyager, that was the basis for them."

Avoiding a repeat, Westmore chose turtles for this outing. "You've got these little, slow interlopers," he explains, didn't want to make them deep green or anything; it had to be earth tones. like you'd see on the back of a turtle."

As with turtles, which have different coloring and patterns on each shell. show the artists what the others were doing, wanting each mask to be dif-

put 10 of them together and you know

tones work so great that it was the shapes and coloring on." Westmore assigned six of his 30 artists to paint them what we wanted; base it on a hard shell, with a little bit of turtle coloring to it, a desert look. And we really

they're from the same race but with

the actors' head molds. Unfortunately, a crucial detail was left out until late in the game. "We had two major sculptures," Westmore says with a sigh. "We got through the design, and just as we started to make the mold, somebody wearing crash helmets underneath the makeup,' and the makeup was not designed to put a crash helmet under it. So we cut it in two, peeled the sculpture off, drilled holes in the plaster head,

Thus, his team salvaged several weeks of work despite the rigors of a tight over again, to put a helmet on somebody and start from square one," he adds. "We just didn't have the time to do it."



olarans: desert turtles in shade.

39

FEBRURRY :: МЯВСИ 2003

the remans

greater challenge, as the Romu-

a powerful, monstrous slien creature: e tell, ashen-exinned actomorph ...

from the back, it was neat,

Carkened eyes, gives the Remans s







shinzon

a the vary model of a starflest captain

In this latest Star Irek outing, the willain is Shinzon, a human slave taking over as Romulan Praetor after his Reman slave-brothers overthrow the Empire. Portrayed by Tom Hardy, Shinzon offered two major obstacles to Westmore's team: first, his slow deterioration over the course of the film, and most importantly, his resemblance to Patrick Stewart as a young clone of lean-lue Piears.

To achieve the first goal, Westmore applied Shinzon's makeup in six stages. "Veins begin popping out on his head and face as he starts to disintegrate," he explains, "and we initially did them with paint—we did it by tattooing little teeny veins, little by little. And then, when it gets into the full-blown one, I had a mold and we made them out of gelatin." Westmore himself and three other makeup artists handled this job,

"[Tom Hardy] would wear these every day, this thin veneer of tasth that were a duplicate of Patrick's And it really helped him look like Patrick."

each covering a quarter of Hardy's head with veins so as to minimize the inconvenience to the actor.

"We tried to get him in and out of the chair quickly," the artist says. "It would have taken three hours otherwise, but this way it took only about an hour. To glue all these veins on, and then to paint, to put the blue color or the red color, and all the little offs-shoots that come out of veins and things wow."With four people on the crew, the time was cut by two-thinds.

The second task was even more daunting. "He [Hardy] doesn't look like Patrick Stewart," Westmore says, "so I had to make him a nose and a chin; and his teeth are so different from Patrick's that it's night and day." Westmore made a cast of Stewart's teeth and one of Hardy's teeth, then made an acrylic copy of the former and implanted it over the actor's cast. "He would wear these every day, this thin veneer of teeth that were a duplicate of Patrick's. And it really helped him look like Patrick's.

As usual, and as with his fellow design professionals, for Westmore that last bit of subtlety is as convincing and important as all his other in-your-face alien makeup faces put together. And that's the heads-on truth.



skstches and comments:: from costume designer bob ringwood

Friend and director Stuert Beird called Bob Rinewood about doing the alien costumes for Nemeels, but he was no stranger to genre films: He decianed wardrobe for two Alien sequels. Dune and all four Betmen fsetures. (8ob Blackman continued to handle the Sterfleet chores, including Troi's wedding dress.] He offers nuggets of his idees ...

"I used Repoleon as inepiration, and got into this spacey quality with 'insect' thrown in... It has an early 19th-century feel, a slaevelass cost with armorad aleaves."













what he sounders left behind

:: series co-creator michael piller remembers deep space nina

signed off three years ago, the final episode, "What You Leave Behind," raised as many questions as it tions to the show's long-running story taken, For co-creator Michael Piller, it was the show's complexity and narravery easy to answer.

place in my heart," says Piller fondly. "It changed my life. Nothing else that's come before or after can ever compare to the first show you create for television. I have a great sense of pride for what it represents. It's about a group of people thrown together in a very uncomfortable environment, who must get along. They come from different places, they have different ethnicities, religions, philosophies and agendas, and they all have to stay and find a way to co-exist. What better message is there to explore in a Star Trek series?"

message was foremost on Piller's mind co-creator Rick Berman to develop a new Trek series in the waning days of the hugely popular The Next Generation. Not wanting to repeat Trek's tried-andtrue formula, they consciously set out to make the show distinctive from both TNG and the original series. In their minds, that meant getting off the ship in order to explore other, more complicated corners of the Star Trek universe.

"We felt a terrific obligation to do something new, unique and exciting,"





[CLOCKWINS, FROM LET] Radical love—a Bajoran and a shapeshifter—was part of DSg's pushing the Trek envelope the 'conflict' sought out by Piller in stories for the series extends all the way to Gowann's death in combat, and the myriad of allen life-forms gathered nightly at Quark's bar are like no other in Trek before or since.



recalls Hiller, "as opposed to taking the easy way, which would have been to create another ship with another crew and basically do the same show over again. That was the key to the DSp franchise. We always used to kid one another that being on the Enterprise was sort of like bar-hopping. You go to your favorite bar, then you move on to your next bar, and whatever happened last week had really no impact on what happens this week."

Nixing Trek's traditional "bar-hopping" format for a more permanent locale, Piller and Berman only saw two other alternatives for the show's new setting: a colony or a space station. Initially foregoing the station idea, the duo instead explored the concept of a Federation colony, a frequent—albeit often tragic—stable in many TOS and TNG episodes.

"We talked a long time about doing a colony," Piller recalls. "We actually did some sketches, as I recall. But ultimately the production requirements, going out to locations and building the town, [were too much]. Plus, by grounding it, we felt we might have a problem, so we wound up on the space station. Rick put it into words best, saying that people tune in to Star Trek to see cool things in outer space. So we thought, 'if Star Trek is 'Wagon Train in Space', then how about doing Gunsmoke'."

Elmolte Section wasn't enough to meet the "new and different" mandate they had envisioned, however. To fully realize the concept, the station had to be something more than an immobile starship populated only by Starfleet officers. According to Piller, that meant fully embracing the Gunsmoke analogy by making it a waystation for assorted characters, exotic aliens and—most of all—conflict.

"We tried to turn it into a combination of *Casablanca* and Dodge City," says fellar. "The goal from the first moment forward was to seek conflict everywhere you turn. You've got Rod-denberry's secular-humanist Federation humans thrown together with these spiritual Bajorans, who couldn't be more different from one another. That obviously yielded years of story material, as both sides had to learn from one another. You have the Starfleet people in conflict with their environment. We put them on the most uncomfortable space station you could possibly imagine.

"Then ultimately, at the core of this concept, you've got just every potential alien in the universe coming to this place, having to learn to live together. What happened as a result of all this is that you have something very different in tone from the Star Treks that preceded it, land yet] a terrific Star Treks like thematic approach to exploring life."

"Wis Pelt a terrific obligation to do some thing new, unique and exciting, as opposed to taking the assy way, (creating) another ship with another crew."

new approach to this thematic content that would inform the show—and fans' reactions to it between the trun. And while it would never achieve TNG's same level of success, DSg's debut garnered so much coverage and fanfare that, if nothing else, safely secured its foothold in Stat Trek history.

"The launch was huge," Piller recalls.
"The launch was huge," Piller recalls that a Star Trek spinoff had been launched within the timeframe that we had, and Star Trek at that point was just blossoming into a phenomenon. And this was like a reward to all the fans for their loyalty. Newspapers covered it. Magazines put it on the cover. It was really quite extraordinary."

The show's honeymoon didn't last long, however. While many viewers were tuning in to see the latest chapter in the Star Trek saga, overjoyed to have two concurrent Treks to choose from, they were just as quick to voice their opinions about D5g's new direction. What followed were several criticisms that would plague the show to one degree or another throughout its seven-vear run.

Of course, many viewers found the show's new perspective refreshing, Others, however, were taken aback by D59's more confrontational nature, in which the main characters, to say nothing of the guest stars, were constantly at each others' throats. Invoking the long-standing dictum that humanity had long-since eliminated social, cultural, ethnic and nationalistic conflicts, they accused

DSg's characters of falling far short of Roddenberry's utopian standards. Piller strongly disagrees, arguing that the human characters remained true to Roddenberry's vision of humanity, with the conflict arising instead from their interaction with the Bajorans and the various alien races that populated and passed through the station.

"Roddenberry's universe is full of conflict," contends Piller. "Within the human community, there is none. But if you have 12 humans and two allens, the only conflict you're going to get is between the allens and perhaps the allens and humans. DSg didn't change that eque tion one bit. If just forced all these people to be in one place at one time. They had to deal on a regular basis with each other, and so I feel perfectly comfortable in saying that Roddenberry's vision was carried out in this series."

Moreso than the conflict debate, DSg also came under fire for its new station-based setting. The absence of a traditional starship led to the mantra and accusation—oft-repeated by fans





and even some former Trek cast members—that the show "didn't go anywhere."

"It drove us crazy to hear that."Piller says. "We heard it over and over again. For all the people who had problems with DSp, it would always come down to that sort of blanket indictment. What does that mean? It's a false accusation. It seemed to us, from the producers' chairs, that what people were really complaining about was that it wasn't TNG, and it wasn't what Star Trek had been before But if we had done exactly what Star Trek had done before, those same people would have said, 'Well, they dight'd do anything new'.

While the stigma of that criticism would never fully dissipate, Piller and the producers attempted to counter it at the beginning of the third season with the introduction of the Defant. Popular with fans and sporting a more compact, sleek look compared to Trek's traditional saucer-nacelle design, the Defiant proved an integral part of D59's stories in later arcs, most particularly during the Domnion Was Pitc For Piller,

"Forget about your focus groups and your Nielsens. I got what i needed to hear from a guy in a restaurant eating spagnatti and meetoelis."

who felt it mattered little whether the crew was piloting a starship or one of DSg's trademark Runabouts through the wormhole, it was a concession he was ultimately willing to make.

OBFigure was a direct result of, it doesn't go anywhere," he explains."We had a meeting in research at the end of the second season, and there that saying was again. I came out of that meeting and said, "I've had it. They want ship, we'll give them a ship. We felt it was a fake criticism and said, 'Let's just get rid of it.' it didn't change any of our character arcs or anything. These are short-sighted criticisms that ultimately can only be judged with the passage of time."

In contrast to these criticisms, the most useful feedback Piller received durIng D59's early days came in the least likely of places. A few weeks into the show's run, while dining in a little falian restaurant, he spied someone reading a Star Trek book. Remaining anonymous. he approached and asked the reader what he thought of the new show.

"He said, 'Ehhh.'" says Piller. "I sort of blanched and said, 'What?' and he said, 'Well, the stories aren't very exciting,'"

The basis for the comment lay in Pilot further ambitions for the show, which didn't simply end with its new station-based concept. Taking a cue from TNG, which is generally criticized for not reaching its potential until the third season, Piller wanted DS9 to busass that initial shakedown period.

"What I basically said at the beginning of the process was, let's not wait for the first two years to develop our characters," says Piller, "Let's tell the character "If you witch *The Dead Zone*, or any other project I do you'll always see the key seements I learned in the shadow of Gene

stores right out Let's do the third season first. I'd always felt that StarTrek worked best when it was exploring themes and individual character arcs, and seeing what those characters do under stress [as the result of] moral and ethical dilemmas. We went into the first season very much in that mindset!

What Piller discovered, channeled through the diner's comments, was that the character-driven approach hadn't been totally successful, either. Humbled, Piller returned to work the next day and told his colleagues the story. Taking it to heart, the writers and producers began tweaking the show's voice during the latter half of the season and moving formed labe.

"Ultimately, we began to feel the challenge of creating a new series with stories that really had a thrilling aspect." Piller says. "I think what we were trying to do initially was lure people over from TNG with characters they'd known and seen. It seemed perfectly legitimate that we had created this crossroads of the universe and that old friends, such as the Duras sisters and Q, would pass through. But we began to realize, particularly by the end of the first season, that we needed to do big canvas stories.

"So we started the second season with a trilogy, and did the Alamo, basically. As you look at the difference between the first and second seasons, it's really quite shocking. I put the second season of DS9 on par with any single Star Trek season that certainly! was involved with. And I felt a little bit chastised. Forget about your focus groups and your Nielsens. I got what I needed to hear from a guy in a restaurant eating spaghetti and meatballs."

While Piller's direct involvement with DSp as executive producer ended with season three, he continued on as a consultant after that, giving notes on scripts and stories during the show's remaining four seasons. Conceding that his more intimate involvement makes the first three seasons particularly special to him, he's nonetheless proud of the show's entire run, citing a number of accorder seasons.

"Duet's till ranks as one of the great pisodes of Star Trek, and is something I think everyone involved with it was very proud of," he begins. "The trilogy (that opened season two) was great television. 'Necessary Evil,' where Kira and Odo have a reckoning over the fact that Kira committed a murder on the space station when Odo was there working for the Cardassians, was a great episode. Certainly, later in the run, "The Visitor" was just wonderful. Far Beyond the Star's was great. The Roswell episode, "Little Green Men'; the pisode with the Tribbles, 'Trals and Tribble-attons'—a stunning piece of work, and the "Mirror, Mirror" are episodes were all great fun."

Extend though in from the Star Trek franchise, Piller hasn't severed his Trek ties completely. He recently contributed commentary for the first two discs in the forthcoming 05g DVD collection. On a more personal level, though, is his belief that his Star Trek experience continues to guide his current projects, in particular his current USA Network series The Dead Zone, which he developed from the Stephen King novel of the same name.

"Star Trek has a huge influehoo," he says. "If you watch The Dead Zone, or any other project I do, you'll always see the key elements I learned in the shadow of Gene Roddenberry. Roddenberry always asked the question, "What's it about?" There isn't a time I hear a pitch from a writer that I don't ask that same question. I'm not nearly as interested in plot as I am in theme want to know what we're exploring, what are the character arcs, why will feel something when I watch will.

"DSg was at its best when it explored moral and ethical dilemmas for the characters. And if you look at the next episodes that are coming out on The Dead Zone in season two, you're going to see Johnny Smith and many of those characters facing on a weekly basis extraordinary moral and ethical dilemmas, and that's what I think is the key to it success."

While his enthusiasm remains high for his latest series, D59 will always hold a special place in Piller's heart. Even though it never achieved the same level of popularty as TNG, and suffered what he considers several unfair criticisms, he feels it ranks with the best of Trek, past and present.

"I believe Roddenberry would have loved D59 if he had seen it." says Piller "It took a very risky road, and I think the audience that stuck with it was very rewarded. Its legacy is that it helped, and will continue to help define what this Roddenberry 24th century was really like. It showed us a different kind of hero—a builder, a group of people who stuck with a commitment, who learned to live with one another—and explored great themes of human importance on a weekly basis. I believe that the same reasons that made it a difficult transition for many loyal TNG fans are the same reasons why it's going to last. Popularity is not necessarily a true reflection of creative quality. The great classics stand the test of time, and I think D59 will."

SMATHEN

Voice Interface Module



Photon sensors automatically engage auxiliary lighting when it senses low light levels in the room, ideal for use as a night light.

Feel as if you're on the Bridge of the Enterprise and in command. Actual voice of the Enterprise computer.

Authentic sound effects.

Interactive speech synthesis guides you through its user friendly programming menus.

Model No. 21014



The VOICE INTERFACE MODULE is a Voice Controlled Dimmer that works by accepting voice commands.

For example, the user gives the command "Computer" "Lights at 25% " and the lights will turn on at a low intensity

Give the command "Computer"

"Disengage Lights" and the lights will turn off. Simply plug the VOICE INTERFACE MODULE into a standard

wall outlet, plug a lamp into the unit and it's ready to accept your commands.

Serialized
Collectors
Edition

TO ORDER CALL 800 596-0061

0000

m in by PHONE (800) 576-0001

on the WEB to www.rossystems.com
Or send check or money order to address below
California residents and 7.75% sales tax



13000 Danielson Street Suite C Poway, CA 92064 Phone (858) 679-8929 Fax(858) 679-8929



Voice of Majel Roddenberry

www.vossystems.com



back into

is busy these days with heading up the new Twilight Zone series, but onetime Deep Space Nine executive producer Ira Steven Behr could not resist reflecting back on the Star Trek series of a different stripe on its 10th by the show that pulled him back to the franchise for all its seven-year run.

"As I said when it ended, it was ing because you don't get many

know if I miss it, because that would seem to be a study in futility. It's certainly a good memory, though."

Looking back even further, Behr remembers when he first heard about

Deep Space Nine from creator Michael Piller. The two well-known baseball fans were at a Los Angeles Dodgers game together back in 1992.

"In the middle of the game Michael says, 'What are you up to?' "Behr recalls. "I was involved with a feature back you doing? Because we are doing a new series and maybe you would be interested.' I was looking at him like, this is really odd, because obviously he knew that I left Next Generation."

Behr was one of the writers who left *The Next Generation* after its third season, contibuting only a second Vash episode later on as a free-lancer. But Piller knew that *Deep Space Nine* would be different for his friend, as he explained during the baseball game.

"He immediately went into this whole rap" Behr continues." This show is going to 'reflect your sensibilities'—those I think were pretty close to his exact words, reflect your sensibilities. "It's going to be more character-driven. It's going to be darker. It's going to have more action, and it's going to have more conflict, and it's going to have more humor. I'd like to send you the bible. He started talking about characters, and he sent me the bible. I believe he hadn't even written a script yet."

Behr was interested, but not sure if he wanted to be involved with the new show. His sister, with whom he shared the experience of watching the original Star Tiek series, gave him some food for thought.

"I was intrigued," he says." My sister, who was a *Star Thek* fan, back in the day, with me, during the original series, always had said to me, 'It's too bad you had to leave. It's too bad it had to be such a negative experience. It would be nice if in some way you can get that taste out of your mouth, and have a better experience. It was still skeptical. Idon't want to paint too rosy a glow on this. Michael is a friend, so I took it seriously."

It took a meeting with Rick Berman, who created *Deep Space Nine* along with Piller, to convince Behr that this might work out.

"I had the meeting at Paramount with Michael and Rick," Behr remembers." I heard from Rick basically what Michael was saying. I think Rick was a little more skeptical about me coming "That's part of the reason why i am proud of Deep Space fine, because it's certainly a unique take on that Franchise, and you can't get it confused with any of the other shows."

back because he knew I was one of the people who left. So we had to kind of look each other in the eye and see if we wanted to go through this dance again with each other. But it was a pretty healthy meeting and—Badda-Bing!

Behr signed on, initially as a supervising producer, but very quickly moving up the ranks to executive producer and "show runner," as Piller went on to create and work on Star Trek: Voyager.

"Michael has always been a smart guy, and he was setting up his ducks" says Behr." I was one of those ducks. Michael likes to think a couple of steps ahead. I don't know if Michael knew it at the time. He knew it soon after, that he wasn't going to be staying with the show certainly throughout its run, or even that long into it. I think he was already thinking that he would need someone to hand it off to."

gressed. Behr and his writing staff we they were making a different kind of television show. Although it never achieved the ratings success of *The Next Generation*, it did ignite the passions of many fans. Some television critics and reviewers remember it as the best Trek ever.

"I think it was the one time that the franchise dared to step out and be different," says Behr." I think it was very scary to everyone. I know that they were disappointed that it wasn't embraced with the same mainstream fervor as Next Generation. As I said back then, "We brought the cult back into Star Trek."We weeded out all those nongenre fans, and brought it back to people who wanted to become deeply involved in a TV series. It was a much tougher series to get involved in and follow than, certainly. Next Generation."

Besides being compared with *The* Next Generation, Deep Space Nine then had to compete with Voyager.

"Michael came to me and said, 'Don't get upset, but you've got to be prepared that Voyager is going to be the old kind of Star Trek. It's probably going to be a lot more popular. But that's okay, because you are doing really interesting stuff, and it's a different thing.'That's part of the reason why! am proud of *Deep Space*, because it's certainly a unique take on that franchise, and you can't get it confused with any of the other shows."

53

мянси 2003

FEBRURRY

different type of show, its team of writers sometimes had unorthodox ways of
working. When Behr is asked for favorite
memories of Deep Space Nine, he tells a
story about the writers. He explains that
René Echevarria had agreed to write for
the Star Tiek-The Experience motion ride
in Las Vegas, along with Voyager's Ken
Biller, Echevarria complained repeatedly
to the writing staff that he had never
even been on a motion ride, so eventually Behr took action.

"One morning—it had been a pretty busy couple of weeks—and everyone looked a little burnt and was sitting there trying to get the engine started, to work on yet another story," Behr explains. "René again brought up that he had never been on a motion ride, and he had never even been on Star Tours [the Star Wars motion simulator ride! at Disneyland. List said. 'Okav



guys, that's it. We are leaving now. We are going to Disneyland." Everyone looked at me fike I was crazy. I said, "We're going to Disneyland. We are going to go no this one ride, and then we are coming back. As we drive down we'll have someone take notes. We'll work on the story."

Word got around the Hart Building, and pretty soon to *DSg*'s sister series' writers.

"We were waiting for everyone to gather their things," recalls Behr."Suddenly people from Voyager started to come over, and say, 'We are going to Disneyland with you.' I'm going, 'Wait a second, guys, I don't know what your schedule is. I don't know what your schedule is. I don't know what you guys are doing today. I've got nothing to do with that show. This is just something we are doing quietly.' Some of them came along anyway. We wound up going down in two cars, and one of the script coordinators came down with a pad."

Behr planned to go on Star Tours and come back to work. It didn't work out that way.

"We went on Star Tours," he says. Then he laughs, "We started to leave, and as we were leaving we saw signage saying 'Indiana Jones, that way.' It



I...here's James Darren in A tuxedo, supposedly in the 1950s singing 'Come Fly With Me'l'm going. 'The train has left the station. We can do whatever we want on this show..."

had just opened. Literally everyone there turned to me, with these puppy-dog eyes, like, "Can we go on Indiana Jones, too?" I said, 'Okay, we are going on Indiana Jones, and that's it." We stood on line, and we waited an hour, and got on Indiana Jones. Halfway through, the ride broke down. We waited some more, and they put us

back on. Then we drove back and we finished up the day.

"That was the kind of thing you can't do on most other shows, because you are usually so far behind," adds Behr. "But the show worked so well, and the writing staff was so strong, and every-thing was working on all cylinders like it rarely does, that if to get people's



spirits up, and to keep people focused, I needed to take them to Disneyland for a couple of hours, I could do that and not worry about whether or not we would fall behind or get the job done."

favorite moments involve James Darren and the character he played, holographic Las Vegas lounge singer Vic Fontaine. During Vic's first appearance, Behr realized just how far Deep Space Nine could go. He and Hans Beimler wrote the initial episode featuring Vic, "My Way."

Hans and I went down to that set," recalls Behr, "there's James Darren in a tuxedo, supposedly in the 1950s singing 'Come Fly With Me.' I'm going, The train has left

the station. We can do whatever we want on this show, and no one is watching. Not that no one is watching, Not that no one is looking over our shoulders and saying no! It's like we could do whatever we want, which is a pretty big responsibility, actually, and also can get you in trouble. We had so many things flying around in that show, so many threads and ideas and characters. You are going to blow some of them, but that's all part of it."

Behr vis remembers the last time fix sang to everyone during the filming of the final episode, "What You Leave Behind." The characters of the show and as well as the people making the show were getting ready to go their separate ways.

"On that set with Vic Fontaine singing "The Way You Look Tonight," and looking at all those people, not in their Starfleet uniforms, but in tuxedos, whatever—the whole cast is there. Nana [Visitor] is crying. People are trying to pretend they don't care, but you can see everyone's kind of weirded out by the whole thing, and that it's actually going to end. It was a moment. I don't know how many of those I'll have again."

Behr explains that embracing the Deep Space Nine experience meant taking the bad with the good. The

show took risks, and not every idea worked out. Some of the writers found that difficult—for example, Behr's writing partner for a number of years, Robert Hewitt Wolfe.

Woirey, Kobert Hewitt Woile, was one of those guys—and I understand it—who, when a show didn't work, or a show just didn't get to be where we wanted it to be, would get really pissed off," Behr says. "We all would, but especially if it was one we wrote, it would be just so frustrating. In script form it looked great; we had it. Then somewhere along the line it would get screwed up. But then, years later, he'd say to me, 'If you are a true fan, you've got to like the dreck with the gold. It's all part of it.'

"It's what makes the series so interesting," he adds. "It goes off on all these tangents, and some of them hit dead ends. Some of the episodes, you go, What were they trying?" But they were trying. We never played it safe. I don't know if the Star Trek franchise in



Behr alwoys hod a soft spot for Ferengis, and with Bernier wraps "The Magnificent Ferengi" with director Chip Chalmers and (from left) Josh "Galla" Pais, Jeffrey "Brunt" Combs, Aron "Norg" Eisenberg, Hamilton "Leck" Comp, Armin "Quork" Shimerman, Cecily "Ishka" Adams and Max "Rom" Gradenthik.

" don't know if the star Them Frenchise in the world is known as a Franchise that doesn't play it safe. But we did not play it safe."

the world is known as a framative that doesn't play it safe. But we did not play it safe."

These days, Behr does not feel comfortable watching *Deep Space Nine*, or getting too involved in thinking about missing it. "On occasion," I've seen bits of the show," he says." Once in Vegas I saw it late night running; once in Vancouver I saw it late night running somewhere. It's a weind thing for me to travel back there. If I let that show in, I just know the nostalgia will be extreme, and so far

I have not indulged myself in nostalgia about it. I do like the fact that they are still coming out with books with *Deep Space Nine* characters. I think they're cool to be out there, that someone is still playing with those characters."

Now executive producer of *The Twilight Zone*, Behr picks and chooses his projects carefully.

"I had a choice," he explains." I could have done Birds of Prey [the now-canceled DC Comics-inspired WB series]. They wanted me to do Birds of Prey, and I turned that down. I wanted to do something different. I wanted to do an anthology, I had never done an anthology, I had never done an anthology, so in that sense I'm having a pretty good time. I am at the point now where really I am just looking to do stiff that I find challenging and interesting on a personal level. Twillight Zone, in terms of creativity, is going well. The shows are prefix good."

Behr still tres to stay in contact and work with writers from Deep Space Nine. Beimler wrote an episode, as did Wolfe; David Weddle and Bradley Thompson wrote two. As for the Star Trek franchise, Behr hopes it will continue to prosper.

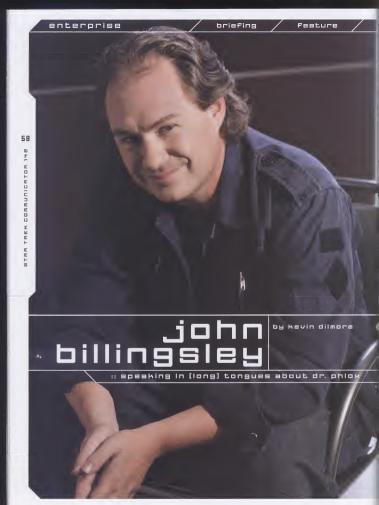
"I spent, I guess, eight years working on some kind of StaT rek," he says, 'and then a couple of more years over at Paramount. So Paramount and that franchise are still kind of like my touch-stone. I wish them all well. I still talk to Rick on occasion. He'll pick up the phone or I'll pick up the phone. I certainly see all the guys and talk to all the guys who wrote on Deep Space with me. Obviously, I want the franchise to continue in good health."

And as for *Deep Space Nine*? "I am a lucky man in having had something that complete, beginning to end, as a show and as a experience. Very cool." •



ORDER TODAY! by VISA/Mastercard/Discover/AMEX! Call 1-888-jog-1813. Operators are standing by 7am to 6 pm MT. You can fax orders to 1-303-574-9442, or mail check or money order (US funds) to: Star Trek Communicator, PO BOX 111000, Autora CO 80042, USA

THE RESIDENCE PARAMETERS AND INCIDENCE OFFICE OFFICE OFFICE OFFICE AND INCIDENCE OFFICE OFFIC



becomes infected with a deadly virus

during a landing on an alien planet,

spend a night in sickbay to help tend to

doctor as his tongue combing and toe-

nail clipping, Archer concludes that sick-

bay might be the last place he would

ple," "Billingsley explains. "They billed unlike any it has gone. I said, 'Well, I

edly finds me naked-and their expressions range from shock to adds with a hearty laugh. "Somehow, I

one hope relating to Phlox's procreing one of Phlox's wives. Actually, he (Viewers do get a glimpse of actress Melinda Page Hamilton as one of "Stigma".)

hen John Billingsley was introduced to Dr. Phlox, the character he would inhabit on Enterprise, he drew on his theatrical training to flesh out the alien physician beyond a vague sketch in a writers' description of the chief medical officer's duties and alien lineage to craft a He speculated on Phlox's race, his cul-

spring of 2001. A stage performer and character actor of television and film. his calls to the Enterprise stages, that his ing to endure, and that his turn on the

"I'm having a great time," he says, "It's such a wonderful group of people. It's a real pleasure to go to work every day."

What Billingsley did not anticipate was playing a guy with a 16-inch tongue.

been sparing in their details, as they should," Billingsley says as he continues with Phlox. You don't want to go too far,

physicality, which now includes a lengthy tongue and warty toenails that various critters in the NX-or's sickbay.

"Well, I have had to let go of some of because they contradict what the writers are doing," he says and laughs goodthe start. I feel that we all are simpatico

his role as the 22nd-century chief meddid when he signed aboard in the

He also is enjoying getting to know Dr. Phlox, the articulate and amiable neering ship under the command of bers and viewers alike have become depicted on a Star Trek series, but not so much that Phlox has exhausted his

"They (Enterprise writers and producers) have not consulted me on these should. They are letting fans have infor-

ling, "I have a long tongue-a very long tongue, something like 16 or 17 inches. I have to take care to groom my toenails. I have three wives but am estranged about all they've revealed so far."

in large doses. This season's outing "A Night in Sickbay" offered, as one might Phlox's routine, warts and all, After the





] Billingsley enjoys Phiox's irony: His only fellow non-humon oboard is the Pal. [ToP] "A Night in Sickbay" wos revealing for both Billingsley and Phio: .but [воттом] did the doctor sove poor Ensign Mayweather in "Dead Stop to loter bedevil him with obsession in "Singulority"?

Humor has tinged many of Dr. Phlox's dealings with the Enterprise that is not setting an unchangeable

relief," the actor says. "There is a serious side to explore in Phlox. He is an anthropologist, someone who is immersed into an alien culture and cut off from his own people. How would that change you and your ability to relate to your own culture again? We could explore that down the road. He wants to understand humans and their feelfeelings is the only person on board who refuses to talk about feelings at all."

Phlox surfaced in Season 2's "Singularrendered all but helpless by obsessivecompulsive behavior brought on by radiation from a nearby black hole. In Phlox, that obsession manifested as an unstoppable drive to cure Ensign Maynearly leads him to lobotomize the

are more fully realized," he says. "I'm glad for them to use me to provide humor now and again, but I appear silly. He is intelligent and has a great sense of wonder."

Enterprise, Billingsley is busy himself this year, he portrayed a scruffy sidekick to Denzel Washington in Out of Time, a which Billingsley describes as a film noir-ish tale of a sleepy Florida town and a police officer, played by Washington, framed for murder.

"It was great working for Carl Franklin again," says Billingsley of the



toothsome hunk, and that's fine. I enjoy the three-dimensional characters

Billingsley remains very interested in the stage, his true performing love. Although he has not tackled a theater role in some time, he has taken part in reader's theater performances. including his reading of William Inge's directed by his wife last fall, Per-Night" series.

He also has channeled some of his energy into Internet projects at johnbillingsley.net-among them, most notably for him, a book club.

begun in 1990 called BOOKIT, which adapted works of fiction for the stage. When it began, performers were reading short stories for audiences, going so tive passages from the printed page to the stage. As Billingslev himself

about writing he liked. So far, the "John Mrs. Dalloway by Virginia Woolf, The Hours by Michael Cunningham, The Amazing Adventures of Kavalier & Clay



by Michael Chabon and Modern Times

The reaction of the book club's readtorical tome spanning more than 700 pages, made Billingsley take a second

readers," he says and laughs. "But I still like the idea of the club. We'll read books together, post discussions about them, and sometimes not everyone will participate. People will come and go

In his furloughs from production, with his wife to destinations around the globe. He expects that some of their traveling will be linked to Star Trek conventions, which he says he has

"The fans are great," he says, "and

As to whether Phlox will find a new legion of fans with each additional rev-Billingsley laughs and says that only

"I just don't know what will hapwrite it."



AFter a decade as one of any Star Trak fans indispensable Memberry's vision of the future is getting a refit for the 21st century. Call it The Star

panion as an all-in-one basic," Nemecek

memory-jogger!"

The Companion starts with a night of Sept. 8, 1987, when an all-new legion of waiting-and admittedly



LARRY NEMECEK

IN PRINT

"Here was this Pan, living the dream of seeing a Trek script of his produced, who happens to be a very hot Hollywood writer it was great to watch."



"There are many new interviews—a tot of notes and creative comments about these films that have never been used anywhere else," says Nemecek, who also was photo editor for the original Star Trek Fact Files overseas. "Luckily, I had [already] done a lot of interviews for First Contact and Insurrection for the next update and had saved them for that, so it wasn't difficult to research those.

"Doing the chapter on Nemesis was 'deja vu all over again'," he adds and laughs, recalling it as an echo of 1994 when it was Generations that hit after his deadine." I was running around this past January and February after 1 got the green light, as shooting was winding down, A and would talk with the actors in between takes, and occasionally conult with Stuart. And everyone was very appy with that. He knew his place, but ecople were very up for listening to him. Here was this fan, living the dream of eeing a frek script of his produced, who pappens to be a very hot Hollywood writer, it was great to watch."

There's a bit of that story in The TNG Companion as well. From his native Oklahoma, Nemecek had wound up contributing to Geoff Mandel's 5tar Teek Maps from Bantam Books in 1980—and then, seven years later, came TNG and a whole new ball game. By now a newspaper entertainment editor, Nemecek jumped into then-new desk-

update

by kevin dilmore

:: the star trak: the next generation companion: once and again

seven seasons of Star Trex. The Next Generation. The Companion contains cast lists and plot synopses for each episode, full production credits for each televised season and detailed glimpses into each show's creation with insights shared by writers, producers, directors and actors. The reference book is illustrated with more than 150 photographs, at least one from each episode.

The ST-TNG Companion does not limit itself to the television series, however, as Nemecek also covers the four big-screen adventures. The book's included a chapter on Star Tiek Generations. Now, 1996's First Contact, 1998's insurrection and the recent Nemesis are included with a chapter apiece. trying to connect in-depth with all of the people I needed for the book's early deadline. Stuart Baird [Nemesis director] was gracious enough to talk to me during the hectic editing last spring. I also caught up with all of the key design people."

While Nemecek credits his writing on Nemesis to the kind cooperation of each member of the crew from Berman on down, he especially notes his time with screenwriter John Logan as fun and beneficial

"John Logan was incredible. We talked about the script, and—as I like to do—the 'roads not taken' with the story, the whys and why-nots," he says. "It was very interesting to see how involved he was on the soundstage during shooting. He did page changes and rewrites, of course, but he did a lot of visiting to course, but he did a lot of visiting to



top publishing and compiled an annual "concordance"-style directory of the show, an homage to Bjo Trimble's 1970s"

"I did it more for me and local fans i Oklahoma, but it wound up getting i the hands of the TNG writers, and the were using it," he recalls. "It got to th point where they expected the new on every season, whether or not they eve knew who I was!"

But thanks for the efforts came from o less than the peator of Star Trek himself, Gene Roddenberry. Nemecek met Roddenberry in 1989 during a visit to Paramount amid a Los Angeles war, ion. The trip included some introductions and a visit to the sets, where the Endge scenes were being filmed for Seaon a SC Wilho Watches the Watchess."

"Gene thanked me for doing my accordances, and said it was very helpful to the staff. Can you imagine that—thanking me. I said it was a small thankyou for all of the enjoyment that he had given me and all of the fans ever the years," the author says. "And sou know, I didn't have a camera for text meeting."

It was not long afterward that Nemecek was asked by Pocket Books to realize his fan concordance for pay—albeit as an episode guide, not nencyclopedia. He agreed, despite he fact of a four-month deadline for the 200-plus-page project—with eads of trivia data ready but no first-

With time short, and on a series what history of crew turnove, he dug with history of crew turnove, he dug with history of crew turnove, he dug with history of crew turnovers lick Berman, Jeri Taylor and Michael Piller proved open and helpful, Nemecek says, but had to be interviewed later by phone. An invaluable live chat did happen with supervising producer Robert H. Justman, the first-year TNG vet who of course worked the entire original series.

"I went to Bob Justman's home, and We went on for four hours!" Nemecek recalls. "He wound up printing out memo after memo from his computer for me. So much of the early phase for the book is based on that interview. With me sitting down to do this on the run as the fifth season ended, Bob really saved my bacon on that!"

Surprisingly, given its length versus the short deadline—not to mention all the inscrutable fans out there—Nemecek said that The TNG Companion's first edition made it to press with only a few memorable snafus.

"I did abbreviations for the episode titles in the text to save space, and they survive in the indices but not in the entries themselves because (the editors) decided to go with full episode etitles," he reasils. "In the search-and-replace that followed, somehow in editing the abbreviation for "The Last Outpost"—for—got swapped with the one for 'Lonely Armong Us,' or 'la' Plus, they are next-door episodes, 107 and 108. So every cross-reference for those two in the book was now wrong, plus matched to the wrong number! I can't tell you how many letters I got on that one. We got it fixed the next time around."

"And when we were close to finishing the first edition, there was a time
when Leonard Nimoy was not signing
off on any images for products," he
adds. "So here was our entry for 'Unification,' the biggest episode in the fifth
season, the one that brings back Spock,
and we don't have any photos of Spock!
That was able to be changed by the
time of the second edition, thankfully."

Over The TNG Companion's decadelong history, Nemecek worked with four editors: Dave Stern, Scott Shannon, John Ordover and Margaret Clark, to whom he says he extends great thanks and appreciation in handling what was the first "non-fiction" production book about modern Star Trek for Pocket Books.

"The first edition was a scramble. The second edition allowed me to letsurely talk to people during the course of a couple of years. The third had me jumping back in and racing again. Plus, it took a bit to get back into 'Companion-ese', the way I try to compress as much information as possible into the available space," he says.

"I figured out very quickly at conventions that people don't ask about the process of writing a book—that's boring. But they like the stories and







[FROM TOP TO BOTTOM] On set on Nemesis, Director Stuart Baird prepares to film the Romuian Senate-scene, Launching the Borg in First Contact; The author and his early Companion hero, supervising producer Bob Justman.

insights I have passed along from the production crew, and, coming from a news background, that seemed an honest peg for when I talked to fans. Much of the creative people's work goes unspoken and unrecognized, so it's been great to help get more and more of that out there.

"I'm lucky I got connected with TNG," he reflects. "It's such a good show. You can't go wrong having TNG rub off on you—It has probably made me look better than I deserve!" 3 OROER NOW! 1-888-303-1813 🕥 www.startrekfanclub.com

CENCESIS





EXCLUSIVE!

The U.S.S. Enterprise NCC 1701-E faces down the Reman Scimitar in this 24" X 36" lithograph created by Nemesis illustrator and ship designer, John Eaves. New ships and land-based vehicles. From Star Tek Nemesis are displayed on the lithograph's border. A page with vehicle descriptions is included. Printed on archival quality paper and limited to 2,000 pieces. A Starfleet Supprescusive! 1012 \$30.00

ORDER TODAY! by VISA/Mastercard/Discover/AMEXI Call 1-888-303-1813. Operators are standing by 7am to 6pm MT. You can fax orders to 1-303-574-9442, or mail check or money order (US funds) to: Star Trek Communicator, PO Box 111000, Aurora CO 80042, USA

missi



:: star trek titles on the way



FICTION

By Mike W. Barr PAPERBACK NOVEL FROM POCKET BOOKS, \$6,99

The Enterprise must contend with militant Nadorian fanatics who oppose the planet Nador's historic vote over Federation membership.



PAPERBACK NOVEL FROM POCKET BOOKS, \$6.99 Paperback reprint of the hardcover novel in which the Enterprise must discover the

EBOOKS

By David Mack

EBOOK FROM POCKET BOOKS, \$3,50

The da Vinci crew must contend with the Wildfire warhead's volatility and a strange life-form that may be responsible for attack-

MARCH FICTION

ENTERPRISE-SURAK'S SOUL

By J.M. Dillard PAPERRACK NOVEL FROM POCKET ROOKS, \$6.99 When T'Pol kills in self-defense, she forswears further violence and begins questioning



STAR TREK-GARTH OF IZAR By Pamela Saraent and George Zebrowski

PAPERBACK NOVEL FROM POCKET BOOKS, \$6.99 His madness apparently cured, Captain Garth mediates a crisis on Antos IV. until questions about his sanity arise anew.

STAR TREK-THE EUGENICS WARS: THE RISE AND FALL OF KHAN NOONIEN SINGH, VOL. 2

PAPERBACK NOVEL FROM POCKET BOOKS, \$6.99 Paperback reprint of last year's hardcover focusing on Khan's rise to power, and Gary Seven's struggle to defeat him and his army of supermen

NON-FICTION

THE STAR TREK: VOYAGER COMPANION By Paul Ruditis

TRADE PAPERBACK FROM POCKET BOOKS, \$27.95 Pocket's official Star Trek: Voyager compendium, featuring season-by-season episode guides and behind-the-scenes information

EBOOKS

SCE: HOME FIRES

By Dayton Ward and Kevin Dilmore EBOOK FROM POCKET BOOKS, \$3.50 The first of four SCE spotlight stories, this one

focusing on Corsi and Stevens.



STAR TREK: DEEP SPACE NINE-UNITY

HARDCOVER NOVEL FROM POCKET BOOKS, \$25.00

return of Captain Sisko. the planet Bajor's his-

By J.G. Hertzler PAPERBACK NOVEL FROM

toric entry into the

POCKET BOOKS, \$6.99 Book one of a two-part series about a threat by old enemies to usurp Martok's leadership of the Klingon Empire.



SCE: SOME ASSEMBLY

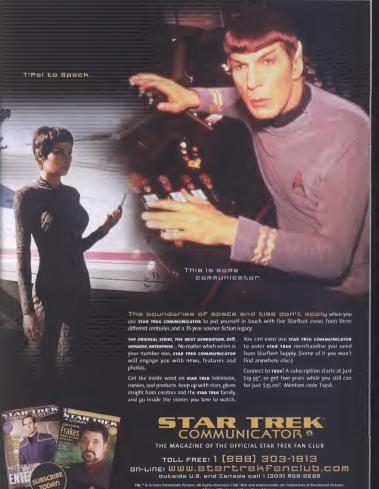
Written by Aaron Rosenberg, Keith R.A. DeCandido, Dave Galanter, Grea Brodeur, Scott Clencin and Dan Jollev

PAPERBACK COLLECTION FROM POCKET BOOKS, \$6.99 A collection reprinting the 9th through 12th SCF eBooks.

EBOOKS

SCE: AGE OF UNREASON

EBOOK FROM POCKET BOOKS, \$3.50 The second SCE spotlight story, this one cen-



Future Enterprise

rec deck

: 'second edition' trek cce appaals to non-playera, too

When I was a child, a friend of mine collected as many of Gary Gygax's bungeons & Dragons books as he could get his hands on. For hours each day, he would pore through the books, committing Gygax's Middle-aerth-like world to memory. In time, he could recite descriptions of a thousand different mythological creatures without batting an eyelash. And yet, he never played the game in his life—never had an interest in doing so; in fact.

Whenever, asked why he invested so much time and money on a game he didn't play, my friend had a very simple answer. because it was so cool to look at. It didn't matter to him that next to each photo was a list of rules and stats for gameplay. These meant nothing to him. What fascinated him were the amazing illustrations, the descriptive text, and the unending imaginations of the game's creators.

It's no surprise, then, that many fans of the Star Trek Customizable Card Game collect the cards not to engage others in battle, but because they, too, are "cool to look at."

with so many to choose from

Decipher game designer Evan Lorentz says that more people tend to play the CCS they collect than not, even if only a little. "The popularity of Star Trek has made the Star Trek CCG a bit of an exception in this area," he adds. "A significant number of fans collect that game and don't play." He credits that fact not only to the complexity of the rules, but also to the informational value of the cards.

"A large part of the appeal to collecting a licensed CCG like Star Trek." Lorentz explains, "is that with so many cards, you get to see a lot *more* Star Trek than you would, say, collecting a few different plates, or a few different action figures." The hundreds of cards in a CCG set, he says, let fans enjoy moments both familiar and obscure.

Of course, if one has not collected cards all along, starting this late in the series might be a daunting task. According to Chuck Kallenbach II, senior game designer at Decipher's TCG Studio, the Star Trek CCG presently consists of 3,134 cards, with more coming every year."How feasible it might be to collect these cards," he says, "depends upon how much of a completist you really are!"

Still, it's not an impossible goal, and the challenge can add to the fun. The first step is knowing

what's out there: A complete list is available at decipher.com, including everything to date except the Motion Pictures set, which will be added in an impending update. "Download that document," Lorentz suggests, "and vou'll be ready to go."

Ryan Pominville, a collector in Hudson, Wisc., points out that with so many cards released to date, collecting everything might be overwhelming. If you have to own every card, it's not too terribly difficult to track them all down, but with the cards getting more and more hard to find, it could take you years to complete such a set." He suggests starting with the TV series one enjoys most and going forward from there.

Another option: The Star Trek CCG is about to be re-booted with the upcoming Second Edition, and lorentz advises new collectors to begin there and collect only Second Edition cards. The cards will feature many more elements that evoke the feel of the different races on Star Trek than ever before, he says. "Klingon cards will look and feel more Klingon, Romulan cards more Romulan, and so forth."



collecting by catagories

One way collectors can narrow down the scope of the hunt is to have specific categories in mind when selecting which cards to collect, such as:

· ultre-reree ·

As the name implies, these are the rarest breed inserted in approximately one of every 121 packs. Such cards include "Future Enterprise" (from the Alternate Universe set), "Dr. McCoy" (from The Trouble with Tribbles), "First Officer Spock" (Mirror, Mirror), "The Pendari Champion" (Voyager), "Reginald Barclay" (The Borg), "Dixon Hill" (Holodeck Adventures) and "James T. Kirk" (The Motion Pictures).

:: Folle ::

Some cards have been reprinted in diffraction foil, each with its own unique foil treatment tailored to the specific image. "In the Blaze of Glory expansion," Lorentz recalls, "18 of the rare cards were given foil versions. We released a special expansion. Reflections, which included another 100 special foils, all versions of cards printed normally in earlier expansions. Finally, our tournament program offered a number of additional foils." A complete list of tournament foils is available at decipher.com.

:: alternate-background dual-affiliation ::

Some personnel and ships are members of more than one affiliation, "For the first several years of the game," says Lorentz, "only one of these affiliations was the featured background color for such a card. Beginning with the Voyager set, we offered multiple versions of each such card, one for each of its different affiliations." These alternate versions were included in Vovager. The Borg, Holodeck Adventures and The Motion Pictures.

:: bordere ::

Nearly all cards in the game have been printed with black borders. However, says Kallenbach, the 363-card Premiere set was also printed with white borders, and about a dozen of these cards had their game text corrected. A few dozen preview cards were printed with white borders as well, later reprinted with black borders.

Moreover, a collector's tin containing a silver-bordered edition of the Premiere set was once offered.

:: enhancemente :: Holofoil versions of 148 Pre-

miere cards were printed as promo cards, in booster packs and in the Reflections expansion. In addition, fans should take note of the Faio Collection, designed entirely with collectors in mind. "Enhancements to cards in this eighteen-card set," Kallenbach explains. "include glow-in-the-dark printing, extra ink colors, and one card with all

its text written in Klingon. The set comes in a handsome presentation binder with a certificate of authenticity."

. other variations ::

A few oversized promo cards, about twice the size of their smaller counterparts, have been given away at conventions. Plus, says Kallenbach, to represent the Borg assimilation of personnel, four special plastic card overlays were produced: "These cleverly fit over a regular personnel card and 'Borgified' the image." For the absolute completist, a few cards in the O Continuum expansion have variants: two versions of the same card with the same game text but different line





displays: for all the world to see

Any collection worth having is worth displaying, though the options are somewhat limited when it comes to cards due to their fragility and size, not to mention the sheer volume of cards available. Pominville says he usually displays his cards in the same six-sleeved packets generally used by baseball card collectors.

Standard three-ring binders with nine-pocket pages also work fine and are available from virtually any store that sells cards. "Be sure to look for pages that are PVC-free," Lorentz warns. "This notes a quality manufacturer that avoids harmful chemicals that, over time, can erode the vibrancy of the colors on your cards."

Placing individual cards in lucite holders is another viable option. Such are especially useful for ultra-rares or autographed cards, and are usually available at the same stores that sell sleeve binders. "These have screws in each corner," explains Lorentz, "and hold the card firmly bracketed in the center. Shelving units are also available, into which you can slide these

lucite mounts." Typically, these hold four or five rows of five cards each.

Some collectors have won complete press sheets as convention prizes or in special offers. These sheets are uncut stock displaying as many as 121 cards from a single expansion. Occasionally, Kallenbach notes, Decipher prints posters for retailers to display in their stores—usually one poster per expansion set. Oversized items

such as press sheets or posters can be framed just as a fine art print or painting might be displayed.

rare Finds

The first ultra-rare in the Trek CCG was the "Future Enterprise" card from the Alternate Universe set; as per some price guides, this card fetches up to 557. The most recent ultra-rare, in The Motion Pictures, is a James T. Kirk card that goes for up to 575. Those cards featuring the "bridge crew" from any Star Trek series are always worth more. The Picard from the Premiers.

can net \$20, while the same goes for Worf, Riker, Troi, and Data. Stars of the other series, such as Sisko or Janeway, also sell well.

Another category of top-selling cards is starships. Many of the cards have featured the Enterprise's differing versions, along with the Defiant, Voyager, Borg cubes, and various Klingon ships. Cards such as these, says Kallenbach, should be immediately placed into storage when a pack is opened.

So, mirror, mirror, on the wall ... who's the rarest of them all?

"Perhaps the one single card that's hardest to find," Kallenbach muses, "would be U.S.S. Jupiter, found only in the computer video game Star Trek. Armada from Activision. Only the first production run of this game had the card included, so even when buying the game you can't be sure you'll get the card."

Images for nearly all of the Star Trek CCG cards offered to date—even the Jupiter—can be found on Decipher's website. Happy hunting!



NEW ROLES. NEW RULES. NEW RPG.

STAR TREK

STAR TREK ROLEPLAYING IS BACK WITH A VENGEANCE!

The all-new "Cinematic" game system captures the drama from all STAR TREK properties. Starting off with the recently released Narrator's Guide and Player's Guide, this game provides more character building and advancement - exactly what players have been asking for. Grab some six-sided dice and you are ready to go!

- Easily convertible from previous STAR TREK RPG systems.
- A fresh approach to gaming entertainment for STAR TREK players.
- Exclusive information on your favorite STAR TREK shows and movies.
- This will serve as a vital resource for all fans of STAR TREK, even you!

Starting with the STARFLEET OPERATIONS MANUAL in July, a new resource book or accessory will become available each month.



DECIPHER

www.decinher.com The Art of Great Games

www.startrek.com

acce

hull plating, and breen cloaks

Ithough we write this shortly Abefore it opens, by now Star Trek Nemesis will (hopefully) have set some new box-office records and the studio will be pleading with Rick Berman to produce an 11th Star Trek feature film. And at the moment Enterprise's ratings are on the rise, portending more good news for the Star Trek universe.

So without further ado, let's get to this month's thought-provoking questionsl

It was established in the Star Trek-The Next Generation episode "Hero Worship" (#211) that the Breen had cloaking technology, so why was this never mentioned on Star Trek: Deep Space Nine?

CHRISTOPHER EASTWOOD

Either the DSg writers forgot that that had been established or they decided that the Breen would be more interesting without their cloaks. It's also possible that the Federation and its allies (especially the Klingons and the Romulans) could detect them even with their cloaks engaged.

On the new series Enterprise, what does "Polarize the hull plating!" actually mean? Are they electromagnetizing it? Also, did humans invent the transporter, or was it given to them by the Vulcans?

CRAIG DREBIT CALGARY ALBERTA CANADA





Neither question has been answered on-screen, so we'll have to make some assumptions, First, rather than saving "raise shields" (which has been used on every Star Trek series so far), the producers were probably looking for something that sounded less

able move on their part). As to the transporters, I would hope that it was left up to the audience to decide this one, but if the producers do decide to answer the question on screen. I hope that we and not the Vulcans, invent them, as Gene would have preferred it that way. (Certainly in his Star Trek future, this was the case).

technically advanced (an understand-

I am a senior in high school and a longtime admirer of Star Trek's concept art and design team, particularly John Eaves. I was wondering how could one get into that career, and what schooling is recommended in preparation for it?

BRENDON KEENE

There are plenty of ways to approach getting into this area, but it may surprise you to know that studying architecture would be a good start, as well as any art or design classes you can find. And please understand that one of the most important things in this area (besides a good imagination and "spacial" acuity) is the ability to work under a deadlinel

Where can I find one of those three-tiered chess sets I see on The Next Generation? Also, are the orig-

inal Star Trek episodes available on DVD, and, if so, where can I find them? WALT MELZER

Official 3-D chess sets (as first seen on the original Star Trek series) can be purchased from The Franklin Mint, If that's a little too rich for your blood, you could go to eBay to see if there are any used sèts available.

As to the original series episodes, they've been out for some time from Paramount Home Entertainment. although only two episodes per disc. Hopefully they'll put out boxed sets one of these days.

Can the doors on Star Trek read your mind? How can they know when you want to go through and are not just walking by?

> FELIX SCHLEGEL FROM GERMANY, VIA EMAIL

Just like the doors we have today at airports, shopping malls and hotels, the doors on Star Trek use sensors (either in the floor or above the door). However, in the future, sensors will be far more advanced and will somehow be able to determine that you're approaching the door and not simply passing it by (possibly with side-of-the-door sensors as well as above-the-door sensors).

I love the Data Access column, You always seem to be very scientific in your methods of canonizing facts, and I'm hoping you'll do the same with this one.

My friend and I have just read Communicator #140 and he and I were arguing over the organization of the galactic quadrants. He says that the quadrants should be (in counter-clockwise order) alpha, beta, delta, gamma (agreeing with author Geoffrey Mandel and using the episode "The Price" [#156] as a canon source), I disagree, as

Really smart doors!

in school we're taught that the quadrants go (again in counter-clockwise order) alpha, beta, gamma, delta, Which is correct?

ANDREW MCNAUGHTON FROM THE UK, VIA EMAIL— AND VASTLY EDITED!

Well, you'll probably no longer think that I'm very scientific in my methods as I can't support you on this one. Sorry!

Yes, the quadrants are currently alpha, beta. gamma, and delta for the simple reason that it's been that way for thousands of years (quite literally), But things do change, sometimes for no more reason than somebody makes a mistake.

So when someone in the art department innocently labeled the quadrants alpha.

beta, delta, gamma, they established that that's how it would be on the show from then on. No matter how much you want to debate it, that's the way it is.

Whenever people say that something is wrong on Star Trek just because it's different from what we're taught today. we say that what we're taught today is





Cruise Trek 2003: "Hawaiian Expedition"

Exotic, tropical Hawaii – what better place to explore new territories with your Cruise Trek friends! From ancient volcanoes to rain forests to clear water harbors, the Hawaiian Expedition will provide you with some of the planet's most spectacular natural scenery.

June 1 - June 8, 2003

ı	Day	Date	FOIL
ı	Sun.	6/1	Honoiulu, Oahu
ı	Mon.	6/2	Kona, Hawaii
ı	Tues.	6/3	At Sea
ı	Wed.	6/4	Fanning Island, RO
	Thurs.	6/5	At Sea
ı	Fri.	6/6	Lahaina, Maui
ı	Sat.	6/7	Nawiliwili, Kauai
ı	Sun.	6/8	Honolulu, Oahu

Enjoy 7 days & nights of unforgettable Trek fun
 Sail with Trek actors • Visit exciting ports of call
 Actor/lan participation in Cruise Trek events

Hotels Available • Credit Cards accepted
 Interest Free Payment Plans

Special kids rates available *Trek Share Program
 Meet Trek fans from around the world

Please contact us for a free brochure or any questions: 23852 Pacific Coast Hwy #385, Mailibu, CA 90265 Tel(310) 456-7544 • FAX(310) 456-7714 Email: cruisetrek@aol.com

See our reservation form & Information http://membars.aol.com/cruisetrek/cruisetrek.html

<u>Pon't Delay! Call today!</u> <u>Your Vacation Adventure</u> <u>of a Lifetime Awaits!!!</u>

Payamoust Pictures is in so way associated with Crane Trek, which is preduced by Crane Trek/Cranesco com CST# 2055954-00



not what our parents were taught, and what our children will learn will not be what we learned. Things change, which is healthy, and to cling to one way of thinking, simply because it's written in a book, is the last thing that forward-thinking people should do.

If I remember correctly, some of the original scenes from Star The General thors were cut for the video version, such as the scene where Geordi is interrogated/beaten by Soran and the Duras sisters. Is there a way I could get a hold of a copy with those scenes?

KATE

You'd be surprised how often this comes up, and how often people are mistaken in their memories of what they saw as opposed to what they read. The fact is that the video version of *Star Trek Generations* is the theatrical version, with no scenes added or deleted. The scene you mention was never shown, although it was in the script and in the novel, so you only thought you saw it.

I have a question about the universal translator. If three people of different races are present, and only one of them has a universal translator, how would it be possible for them to communicate? Also, where can I find patterns for Starfleet uniforms? Are there any currently available?

VELJKO VIDIO NOVI SAD, YUGOSLAVIA To your first question: This was one of those times when even Gene Roddenberry was at a loss for an answer. He often joked that your TV set had a universal translator in it in order to avoid the question.

The simple truth is that it wouldn't work, unless all three had universal translators. But if you can move past your need to understand how things work on the show and simply accept that they do, you will find the show far more entertaining.

As for patterns, check out the catalog at roddenberry.com, as they should have all of the patterns you need for sale there. This is the website for Lincoln Enterprises, the company that Gene Roddenberry and Majel Barrett started more than 30 years ago and it's still going strong today (currently operated by Gene and Majel's son, Eugene "Rod" Roddenberry III.

Richard Arnold, a fan of Star Trek from the beginning, assisted Gene Roddenberry for is years at his Paramount offices and still makes his living as an expect on the franchise. A frequent guest at conventions worldwide, he also consults for Creation Entertainment, Paramount Home Entertainment, and other publications, Questions for this Column can be sent via email to trekexpert@earthlink.net or malled to P.O. Box 93845, Hollywood, CA 90093-0845.

'Frase, my guest columnist for this issue, is a Star Trek fan from Scotland (we met at the annual Glasgow conventions). Recently graduated from university with honors (where he majored in mathematics, statistics and management science!), he spent the fall here in LA, attending various conventions and helping me out with consulting projects (thanks, Frasen).



JOHN BILLINGSLEY
AS DOCTOR PHLOX

COMMUNICATOR



building treknology

000

gotcha! grappiers and tractor beams

Science and tachnology as portrayed in Star Trek baliavable, but not nacessarily real

A firer dealing with the 24th century, watching Enterprise is something like excavating a lost civilization. At every turn, we can see the technologies al ancestors of key future treknologies we all know and love, from communicators and phasers to medical scanners and transporters. Watching these emerging treknologies should also remind us that high technology usually evolves piecemeal, and even what seems like an obvlous application may be totally ignored. Tractor beams are a good example.

By 2151, the year Enterprise starts its maiden voyage, Earth doesn't yet have tractor-beam technology, Instead, it utilizes "magnetic grapplers"—essentially electromagnets sho uto on cables. They are obviously limited in strength, range and what they can attach themselves to—primarily a specific range of metals.

The Vulcans and several other spacefaring species seem to have true tractorbeam technology at this time, but no

one wants to share. Trip's request to see the technical specifications of the Vulcan tractor beam ("Breaking the Ice") is coolly rebuffed by the Vulcan starship captain, Vanik. It looks like warp technology wasn't the only technology the Vulcans had reluctance to share.

Things change in a hundred years. By 2266, when the original Star Trek series was set, we saw a reliable tractorbeam technology performing tasks from towing a spaceship ("Space Seed") to deflecting asteroids ("The Paradise Syndrome"). Sometimes it was used by the good guys, and sometimes by the bad guys. We never quite learned how it worked or how we developed it, but its signature sound became a sort of technology icon in its own right, along with the whining buzz of phaser fire and the low rumble of warp drive.

to the Borg. ("Q Who?",

Over the succeeding century (and three subsequent Star Trek series), tractor-beam treknology was im-



"When the Botany Bay is taken in tow by Kirk's Enterprise, FX budgets more than technology limit the visuals of a tractor beam. ("Space Seed")

proved and enhanced, as we would naturally expect. In the Star Trek: The Next Generation Technical Manual, we finally received a brief, although essentially technobabble, explanation of the technology. In essence, tractor-beam technology capitalizes on the same graviton particles used in anti-grav and artificial gravity systems.

Artificial gravity? Wait a minute Weve seen artificial gravity on Enterprise NX-or, and though it's not exactly 100 percent foolproof (Archer's weightless shower in "Unexpected" is a case in point), it does seem to attract more than Just metallic objects. Moreover, it appears from the conversation between Trip and Mayweather ("Broken Bow") that artificial gravity has been in existence for several decades. With that sort of experience, why don't they have tractor beams?

There's no easy answer to that. Gaps always appear when any new technology is exploited. It may simply be that Earth scientists initially lacked the ability

to focus a tight, controlled graviton beam —look how long we understood light before the laser came on the scene. It may also be that the specific technology they used to create artificial gravity did not suggest more sophis-

ticated applications, or that they hadn't perfected it at time of Enterprise's launch. On the other hand—though very unlikely—it may simply be that they never thought of it. "Most illogical," our Vulcan friends would say.

Remember, though, that there are also creative possibilities here as well—the Star Tek universe is at root an entertainment, not a blueprint for the future. Some basic treknologies, such as artificial gravity and warp technology, were necessary in Enterprise for ease of storytelling. And as much as we would like to think otherwise, telling a good yarn is by necessity preferable to a lecture in practical applied quantum mechanics if you want a show to succeed.

Because treknology is such an important element of the Star Trek universe, one of the goals set out by Rick Berman and Brannon Braga was to show some of its evolution. In order to accomplish that, they took TOS treknology and "cranked it back" a hun-

dred years. Phasers, for example, became the simpler, clumsier "phase pistols," "shield" technology became "polarized hull plating," and the food synthesizer devolved into a simple "pote in resequencer," With the tractor beam, a natural ancestor might realistically be an advanced sort of electromagnet, hence the magnetic grappler. It was all rather piecemeal, of course. No one expected them to be technology analysts and anticipate the possible linkages that zand-century technology might have, such as all the applications using gravitons.

To be fair, though, tractor beams and grapplers aren't unique to Star Trek. Technologies very much like them have been used as "throwaway" technology (that is, never explained-in case you wondered) in countless science fiction books, short stories and motion pictures for more than 50 years. Everyone from Flash Gordon and Buck Rogers to Darth Vader and Dylan Hunt have used or encountered them, and as a storytelling device, they are elegant in both their vagueness and in their simplicity. All you do is point a device, push a button or give the command, and things get caught, stopped, crushed, or pushed away, depending on the plot at the time. Rule One: Never second-guess the writers!

Because it seemed so fanciful ("Manipulate objects with simply energy?"), the idea of any sort of tractor

ercise, and best left to Dr. Hawking. As so often happens in research, once a respected scientific body says something is impossible, they are often interrupted by someone doing it. In 2001, a group of scientists at the University of St. Andrews in Fife. Scotland. succeeded in developing a laser technique that could encircle and move very delicate microscopic objects, such as chromosomes, without making physical contact. Building on a technique dubbed "microscopic tweezers," the scientists suggested that the process could herald in a variety of applications, from assisting in biomedical studies and gene-sequencing engineering to developing interactive nanites capable of medical procedures far more delicate and specific than anything currently on the drawing board.

The beam consisted of a helix of wisting laser light, which was able to grab hold of objects as small as protein molecules. While it could not actually change the orientation of the object captured, it could spin it, and went a long way to setting the stage for a second-or third-generation beam that might.

In August of 2002, that second-generation possibility became a reality, and micro-tractor beam technology moved from the research lab to the market-

place. Called the BioRyx 200, and carrying a hefty \$250,000 per-unit price tag, this breakthrough technology immediately landed on R&D Magazine's 100 Best New Technologies list.

Based roughly on the same principle as the St.
Andrews research, BioRyx 200 is the premiere product of an 11-person Chicago-based com-

an any called Arryx. Unlike the St. Andrew's prototype, however, BioRyx. 200 can not only capture and spin an object, but can actually assemble and control a variety of objects ranging in size from viocoth the diameter of a human hair up to the size of a human cell. This size range is critical, because it ests the stage for developing future techniques which may someday run the gamut from separating healthy cells from caner cells, to creating designer drugs or exotic metals, or to developing mass-produced, inexpensive three-dimensional integrated circuit free-dimensional integrated circuit integ

Could we perhaps enhance this technology beyond the microscopic world? Is there a laser-based asteroid mover in our future? Unfortunately, the answer is no. Laser-based tractor beams are far too weak to move beyond the microscopic level. Even if we could deevelop a reliable way to kick up the power and learn to focus the beam, the resulting heat generated would vaporize any object we pointed

it at in an instant. Looks like we're back to the drawing board; perhaps those elusive gravitons are

> worth another look. Several years ago, British technology critic James Burke had two fascinating television series and wrote two companion books on how our technology devel

oped. Called Connections (1978) and The Day the Universe Changed (1985), these presentations explored the meandering route technologies sometimes take as they are created. If you haven't read them, I strongly recommend it. Throughout both books, he shows how a need or breakthrough here, a random comment there, or a failed experiment over there may lead to unexpected new ways of seeing how the technology "puzzle" might fit together.

Unfortunately, when we misplace a piece or simply can't see it, the puzzle takes on shapes we don't always know how to fix: pollution, wastes, environmental or psychological damage. Becoming a critical student of those processes which shape our emerging technologies will hopefully help us not only see all the existing pieces but suggest new pieces and the best way to fit them together. We are literally staking our future on being able to stay in control of these fantastic new wonders. The best insurance to achieving that control is obviously in your hands: Go discover your universe! 3

Terry Ray Hiller is the original concept creator of the Internationally celebrated educational exhibit, "SIAR TREK: Federation Science," and is a trained design analyst. A former manager of the Oregon Museum of Science and industry, he currently lives in Portland, Ore-He has been a Star Trek fan since the show first aired in 1966. While he can't cansver every note, he can be contacted at Texholoaist Renksope net.



1

great material continuum



:: new trek model kits, voice-activated systems on the horizon

It's always a grand and glorious scene as we cast off for our bi-monthly cruise along the Great Material Continuum, the Ferengi philosophy of life and possession. We gather all the entrepreneurial skill that we can muster, as we gently guide our craft laden with acquisitions "from 'have' to 'want' and back again," as Nog once described it. And there are many ports of call to visit during this excursion.

. UDS SUSEEMS

A brand-new port has appeared upon the horizon for Star Trek collectors: VOS Systems. This company's roots are actually in the Star Trek polemonenon, as described by company co-founder Rick Matulich. "It was in the summer of 1995," Rick begins. "I was working as an automotive mechanic in a small repair facility and not very content with my job when Allan Ligi and I decided to start a new business.

we didn't have any lode what it was going to be, except that it was not going to be except that it was not going to be related to the automotive industry. So we started to have a weekly brain-storming meeting each Saturday morning, and we came up with a variety of ideas, but none of them that seemed challenging enough.

"Then it happened," he goes on. "I was home watching TV one evening, channel surfing

evening, channel surfing, and I came across Star Trek: Deep Space Nine. As the Doctor walked into the medical lab he said, 'Computer, lights'—and that's when it hit mel We could make a voice-operated light switch."

Of course, not everyone is immediately receptive when someone quotes Star Trek as their inspiration, as Rick explains:"I spoke to Allan the next day and his first words were, 'Are you crazy? We may as well build a space-ship and go to Mars!' But he humored me, and after researching the possibility, it didn't take very much convincing for him to get behind the project. That was the beginning of VOS Systems Inc. (Voice Operated Switching), and we began the Journey

of designing voice-operated lighting controls and patenting our designs."

00000

Although Rick and crew bought the license to create Star Trek products several years ago, their first Trek-related product is only now coming to retail in the form of the Star Trek Voice Interface Module. Produced in a serialized collector's edition, the product works by accepting voice commands via voice recognition.

software. Once the customer has been guided through the user-friendly programming menus, the AC outlet on the unit will be controlled by the vocal commands issued by the user. With the voice of Majel Roddenberry guiding the user, along with authentic Star Trek sound effects, this is as close as you can get to

having your home work just like the crew quarters on the Enterprise Initially, the serialized version of this product will be offered via the Official Star Trek Fan Club, startekfanclub.com, as well as the VOS Systems website, VOSSystems.com, and others.

:: internet plc

A new company on the Star Trek landscape, Internet plc, is producing a card reader

that scans their Smart Cards, which will deliver users to a secure online destination con-



taining Star Trek Nemesis infor mation. There, fans will experience new, exclusive interviews and behind-the-scenes information, only accessible via their Smart Flash Card technology. Four different Nemesis and ST: TNG Smart Cards, a card reader, and a Commemorative Edition set containing all four cards, the reader and a plastic reader- holder sculpted to look like a Romulan Warbird are all available now at various electronic stores, certain DVD and music stores and some departmenttype retail stores. See the Internet plc feature this issue (p. 81), or visit the company on the web at SmartFlash-Card.com.



:: paramount home entertainment

The salls of our cardit catch yet another burst of wind, and we find ourselves directed to the home port of Paramount Home Entertainment. With all seven seasons of *Star Tiek: The Next Generation* now out on DVD, next up is the expected launch in February of *Star Tiek: Deep Space Nine* on DVD, beginning with the complete first season and, again, bonus extra documentaries on behind-the-scenes insights. Also up next is a Collector's Edition of *Star Tiek IV: The Voyage Home*, due out in March. To keep up on current and future releases, visit *Paramount.com/HomeEntertainment*.

:: rittennouse

If you haven't yet gotten your fill of card-based Star Trek products, perhaps the merchandise featured at our next port of call will satiate your needs. In September, Rittenhouse Archives released its Enterprise—Season One trading card



set. The 81-card base set consists of a 3-card cast photo and check-list, along with subsets of friest-eason episodes. There are also three chase-card sets devoted to 22nd-century Technology, First Contact and Sullban Genetic Engineering, along with an autograph card set featuring cards signed by one of 29 different actors featured in the first season.

Buyers will discover two autograph cards along with one of five Star Tiek Nemesis feature-film preview cards included in every box. Rittenhouse also planned to release a Star Tiek Nemesis card set before the film premiered, consisting of 72 base cards and various chase card subsets, along with 27 different autograph cards being made available as part of the set. For more information on Rittenhouse merchandise, surf to SciFiHabby.com for details.

:: decipher

We come about to dock in a harbor familiar to Star Trek collectors: Decipher Inc. The company responsible for introducing the community to the Star Trek Customizable Card Game eight years ago recently released the largest CCG expansion set in company history (see Rec Deck column, this issue).

On sale just prior to the release of Star Trek Nemesis in theaters, the Star Trek CCG: Second Edition is being further enlarged via expansion sets, expected to be released about every four months beginning in May. People, places and events from all five Star Trek series will be featured.



In other CCG-related news, Decipher has announced that it will be ending its distribution and development relationship with Digital Deck for the online version of its Staf Trek CCG. They have now teamed up with Worlds Apart Productions, and at presstime work had already begun to redesign the website (www.Decipher.com/onlineplay) and create new software for the product. To stay apprised of developments in both the online and card-based CCGs, point your web browser to www.Decipher.com/Stafrek.



:: art asylum

Mind your helm as we come about to another haven for Star Trek collectors, that of Art Asylum. This summer or fall, collectors can expect to find original Star Trek action figures gracing store shelves. Series I should consist of Kirk, Spock, McCoy, Uhura and Khan, with Series II following thereafter with another Kirk and the Gorn, and possionations and possionations and possionations are supported to the star of the star

bly filling out the rest of the TOS crew. A role-play two-pack consisting of a classic phaser and communicator will probably be released in conjunction with TOS Series I, and a U.S.S. Enterprise NCC-770-rA ship should be appearing with Series II. For more information about Art Asylum merchandise, head on over to Artasylum.com.

:: art asylum & startrek.net

Finally, as we're heading back for our home port, we notice yet another lighthouse beckoning us to dock-StarTrek.net. As 2002 concluded, the company began offering an exclusive Art Asylum action figure as a promotional item for new subscribers to the service. Beginning in September 2002 and extending through the end of the year, StarTrek.net began sending new subscribers the Away Team Doctor Phlox action figure in a limited, numbered edition. Making this promotional item all the more

special is the appearance of John Billingsley's autograph on the side of the box. If you haven't yet subscribed to this service, promotional offers like these are all the more reason to be captivated by StarTrek.net.



The autographed box



:: star trak

araduct release celenosis

LEBURNA

ACTIVISION

STAR TREK: ELITE FORCE II PC GAME

RITTENHOUSE

STAR TREK: THE ANIMATED ADVENTURES TRADING CARDS

PARAMOUNT HOME ENTERTAINMENT

STAR TREK: DEEP SPACE NINE-THE COMPLETE FIRST SEASON DVD SET (LATE MONTH)

THE FAN CLUB

INE FAN CLUB

"BEAM ME UP, SCOTTY!" HAT (SPRING, 2003)

PARAMOUNT HOME ENTERTAINMENT

STAR TREK IV: THE VOYAGE HOME SPECIAL COLLECTORS EDITION

FOR MORE INFORMATION ONLINE: Activision: Activision.com Art Asylum. ArtAsylum.com Decipher: Decipher.com Paramount Home Entertainment: Paramount.com/HomeEntertainment Rittenhouse: SciFiHobby.com The Fan Club: StarTrekFanClub.com

NOTE: Release dates tentative, subject to change.

:: oolar lights

ore harbor lights becken as we approach yet another new port Polar Lights, a company that will be producing Star Trek model kits in 2003. According to Lori Schlotfeldt, the company's PR manager, Polar Lights has plans to release two model kits next year an ±inch long. 11000 scale U.S.S. Enterprise NCC-1701 in a Skill Level 1 snap kit is expected at various retailers in July In August, the hobby market will be offering Polar Lights' 24-inch long, 11350 scale Enterprise NXC-17 Skill Level 2 glue kit to eager Star Trek model collectors. To stay informed about Polar Lights' line of Star Trek model kits, make sure to pay a visit to PolaryngMartis. Comp.



internet plc 🖔

delving into cool new tech for fens

Star Trek fans have always enjoyed products with a high "cool factor," and the innovative SmartFlash technology now available from Internet pic certainly fits that description. Based upon the recent Star Tirek Nemesis and its TV forebear, The Next Generation, its first Star Trek product delivers

all-new exclusive content to users via the use of Internet plc's collectible Star Trek smart cards and card reader technology.

"We're giving fans of Star Trek a new way to bring part of the movie experience home," says John Rosinski, company COO.

"We're unlocking insights into the characters, and we'll take them behind the scenes of the film." To do that, the company has created what Mike Brestlin, the firm's director of product development, calls "an interactive, rich-media magazine." Website conjent will include interviews with Michael Westmore, Herman Zimmerman and John Eaves, an interactive TNG timeline, and over 100 photos and clips from TNG episodes.

To provide exclusive access to this all-new universe of Star Trek data, Internet plc has created four different SmartFlash smart cards, each adorned with imagery from Nemesis and TNG. Customers will also need to have a

and a series of the series of

smart card reader connected via USB port to their computer (an accessory that is packaged along with the Shinzon card), an Internet connection, and

Windows 98 or higher. The other three cards in the set—a Picard card, a TNG logo card and a Nemesis logo card—can be purchased individually.

The company is also producing a collector's Commemorative Edition of this set, which will include all four cards and a card reader, along with a plastic reader holder accessory that is modeled to look like the new stylized Romulan warbird design, as seen in the movie advertising.

These unique products are currently available online through startrek.com and directly from the company at

smartflashcard.com. Expect them soon at popular DVD, music and electronics stores.

"One of the primary goals we have with this product," Breslin says, "is to make sure that it is 'Star Trek cool. With future smart cards based upon Enterprise and the Borg to be created and released by the company in 2003, Star Trek fans

would be well-advised to become early adopters of this technology!"

—Jim Brumbaugh

fan focus



:: maureen hannan, russian linguist, laurel, md



HOW HAS STAR TREK AFFECTED YOUR

I knew I was good at foreign languages, but it was the character of Pavel Chekov in the original series that triggered my interest in the Russian language and culture. It spurred me to study the language in college, and to go into a career as a professional Russian linguist for the U.S. government, where I have worked for the past 20 years, I went into my profession at the height of the Cold War, and translated materials for the Defense Department as well as the State Department. Even though we were pitted against the Russians as a nation, and nuclear conflict seemed inevitable, my work as a translator helped me to see the Russians not as "the enemy," but as human beings. At the time, it was hard to imagine that our countries would ever be at peace. However, Star Trek did, and the character of Ensign Chekov on the bridge of the

Enterprise gave us all hope for the future. Thank you, Mister Chekov!

DID THIS STEM FROM A SIN-GLE MOMENT OR HAS IT BEEN AN ONGOING PROCESS?

I believe it was an ongoingorcess. I fell in love with the original Star Trek as a child in the late 1960s. I remember watching the second season on NBC and being disappointed at not being allowed to stay up and watch when it moved to a later time for the last season. Not only did i Idolize the entire Enterprise

bridge crew, but I dreamed of a future as bright and promising as the one portrayed on the series.

WHEN DID YOU REALIZE YOU HAD BE-COME A FAN?

I suppose the defining moment was when I had to do a class presentation on my favorithe historical or fictional character in junior high in 1972. We had to pretend to "be" the character in front of the whole class, and answer their questions. I chose James T. Kirk. The number one question the kids asked me was "How does the transporter work?"

WHAT IS THE REACTION OF YOUR FRIENDS, FAMILY AND/OR CO-WORKERS?

My best friend is also a "Trekkie," and my family has responded with gentle teasing. My co-workers have also responded positively, even when I showed up at work on Halloween one year dressed in full uniform. SHARE YOUR FAVORITES: SHIP, CHARAC-

if I had to narrow my favorite characters down to the top three, they would be James T. Kirk, Worf and Malcolm Reed. My favorite ship will always be the Enterprise NCC-1701.

HOW BIG OR SMALL IS YOUR "ACTIVE"

FANDOM?

My Star Trek collection consists primarily of action figures, books, ship models and props. I enjoy going to conventions, and attended my first one in 1978. I enjoy writing "fan fiction" and have written two original seriesbased novels for my own enjoyment and to share with friends and family. I have also had several Star Trek pen pals over the years that I met through the Communicator's old pen pal section, and have belonged to several Trek and science fiction-related clubs.

HOW LONG HAVE YOU SEEN AN OFFICIAL FAN CLUB MEMBER AND WHAT IS YOUR FAVORITE BART OF COMMUNICATOR?

I joined the Official Fan Club at about the time The Wrath of Khan came out and have been receiving Communicator ever since. My favorite section is the feature/cover article on a specific actor, especially prized are the issues that feature my favorite characters.

As our Fan Focus honoree this Issue, Maureen receives \$50 in Shopping credit at Staffeet Supply if you or somenoe you know of any age deserves recognition for being affected in a big way for good by Star Trek, then answer the questions here, include age, address, phone and/or email, and mail to. Fan Focus, 15250 E. 33rd Place, Aurora, CO 800 m. If possible, please enclose at least one non-original, non-returnable photo or digital file faoo dayl of the subject.



actors are professional and deliver the message with finesse, but are their characters too somber and uptight? They seem to lack the enthusiasm we witnessed in especially The Original Series. The Dr. Phlox character does appear to be full of life and at ease with his role. T'Pol is OK-she's a Vulcan

I had complained about Trip's foul language in the past, but I recently viewed several past Star Trek movies and episodes and their foul language did not bother me-so, maybe it's the way Trip delivers it? Don't know, but something just does not fall in natural when he swears.

This does not mean I would stop viewing and enjoying Enterprise! I can only hope it gets better.

> JEANETTE BOSE GREEN BROOK NI

don't tell us Thanks for putting out such an informative and entertaining magazine. However. I think the Nemesis issue reveals too much about the upcoming film. I bought the magazine on Nov. 30, the movie comes out on Dec. 13 and I already know that Data dies and Riker is promoted to captain. I'm sure there are surprises in store, but knowing details before I see the movie takes away from the experience. It's like finding out whodunit before the end of the book

> GILLES D. LECLERC WONTREAL CANADA

(EDITOR'S NOTE: With our bi-monthly schedule and long lead times, Gilles, we usually don't have the luxury of gettina ahead of a production. However, we may well use the "Spoiler" warning next time this comes up.)

one more verse

I know that some fans are still quite "livid" about the title song. and, being a fairly new reader of this magazine, I thought I'd add my two cents

I happen to like the song choice for Enterprise. ... They are the first crew to explore the final frontier: to explore the Star Trek universe. "Where My Heart Will Take Me" personifies the human spirit and its undving willingness to go on: to move forward. But, was this not one of the original intentions of Star Trek? Was this not one of the guiding principles for Star Trek?

I cannot think of a better way to celebrate this unique vision, introducing us to a future where humanity is the guiding force behind "The Journey."

> DANIEL MART PACBELLPARK@HOTMAIL.COM

STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION, 1, Publication Title Star Trek Communicator, 2, Publication Number 1080-3703, 3, Filing Date 9/26/2002 4. issue Frequency bi-monthly. S. Number of Issues Published Annually 6. 6. Annual Subscription Price \$19.05. 7. Complete Mailing Address of Known Office of Publication (Not printer) (Street, city, county, state, and ZIP+4) Decipher, Inc. 253 Granby St., Norfolk, VA 23510-1813, Contact Person Peter Lobred, Telephone (757) 623-2600, 8, Complete Mailling Address of Headquarters or General Business Office of Publisher (Not printer) Decipher, Inc. 253 Granby St., Norfolk, VA 23510-1813. 9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor, Publisher Warren Holland, Decipher, Inc. 253 Granby St., Norfolk, VA 23510-1813, Managing Editor, Larry Nemecek. 253 Granby St., Norfolk, VA 23530-1813, 10. Owner Full Name Warren Holland, Complete Mailling Address Decipher Inc., 253 Granby St., Norfolk, VA, 23510-1813, 11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities Cindy L. Thornburg, Decipher, Inc. 253 Granby St., Norfolk, VA 23510-1813, Cara Richell Eddleman Trust, Decipher, Inc. 253 Granby St., Norfolk, VA 23510-1813, Brielle Eddleman Trust, Decipher, Inc. 253 Granby St., Norfolk, VA 23510-1813, 12, Tax status—Has not changed during preceding 12 months. 13, Publication Title Star Trek Communicator, 14, Issue Date for Circulation Data Below June/July 2002, 15, Extent and Nature of Circulation, Average No. Copies Each Issue During Preceding 12 months, a. Total Number of Copies (Net press run) 109,526. b. Paid and/or Requested Circulation. (1) Paid/Requested Outside-County Mail Subscriptions Stated on Form 3541 (Include advertiser's proof and exchange copies) 34,999. (2) Paid in-County Subscriptions Stated on Form 3541 (include advertiser's proof and exchange copies) O. (3) Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Non-USPS Paid Distribution 24,138. (4) Other Classes Mailed Through the USPS o. c. Total Paid and/or Requested Circulation [Sum of 15b. (1), (2), (3), and (4)] 59,137. d Free Distribution by Mail (Samples, complimentary, and other free). (1) Outside-County as Stated on Form 3541 45. (2) In-County as Stated on Form 3541 (5). Classes Mailed Through the USPS o. e. Free Distribution Outside the Mail (Carriers or other means) 570. f. Total Free Distribution (Sum of 15d. and 15e.) 615, g. Total Distribution (Sum of isc. and isf) 59,752 h. Copies not Distributed 49,774. i. Total (Sum of isg. and h.) 109,526. j. Percent Paid and/or Requested Circulation (isc. divided by 15g. times 100) op.o. No. Copies of Single Issue Published Nearest to Filing Date, a. Total Number of Copies (Net press run) 113,951, b. Paid and/or Requested Circulation (1) Paid/Requested Outside-County Mail Subscriptions Stated on Form 2541 (Include advertiser's proof and exchange copies) 25,176. (2) Paid in-County Subscriptions Stated on Form 3541 (Include advertiser's proof and exchange copies) o. (3) Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Non-USPS Paid Distribution 27.07s. (a) Other Classes Mailed Through the USPS o. c. Total Paid and/or Requested Circulation (Sum of 15b. (1), (2), (3), and (a) 163.147. d. Free Distribution by Mail (Samples, complimentary, and other free). (1) Outside-County as Stated on Form 3541 15. (2) In-County as Stated on Form 3541 0. (3) Other Classes Mailed Through the USPS o. e. Free Distribution Outside the Mail (Carriers or other means) 658. f. Total Free Distribution (Sum of 15d. and 15e.) 673. g. Total Distribution (Sum of 15d. and 15f) 63,820. h. Copies not Distributed 50,131, L Total (Sum of 15g, and h.) 113,951, L Percent Paid and/or Requested Circulation (15g, divided by 15g, times 100) 99,0,16, Publication of Statement of Ownership (this box is checked) Publication required, Will be printed in the Feb/March 2003 issue of this publication, 17. Signature and Title of Editor, Publisher, Business Manager, or Owner signed by Peter Lobred - Publications Director. Date 9-26-02.

last word st

:: rick's right-hand woman: joanna fuller



The Star Trek universe is a busy place these days, with a new television series and a feature film happening at

the same time. No one involved in that expanding universe is busier than executive producer and co-creator Rick Berman.

Rick enjoys the creative process and. as such, his days are filled with nonstop work. In order for Rick to do his job efficiently, he needs someone to oversee all aspects of his professional world to ensure he can do what he needs to do and meet the tight deadlines. This is where production associate Joanna Fuller comes in. Along with colleagues Dave Rossi, now an Enterprise associate producer, and production assistant Andy Simonson (who deserve an entire article themselves!), Joanna oversees Rick's busy schedule, assisting him in every aspect from watching dailies (the prior day's filming) to sitting through editing screenings and arranging conferences with other Star Trek personnel.

JOANNA, HOW DID YOU BECOME ASSO-CIATED WITH RICK BERMAN?

I got an internship with the Star Trek: Voyager writing staff back in fall of 1999. Merri Howard then hired me on as a PA the next summer. After about a month of that, my predecessor, Maril, left to become a professional soccer player. It was really a case of being in the right place at the right time. I have been with Rick now for about 2 1/2 years. I actually came on at such a perfect time; it was just as Enterprise and Nemesis were in development, so I got to see both of those projects from inception to the finished product, which was awesome and very gratifying.

GIVE US A RUNDOWN OF SOME OF THE

In a nutshell, my job is really making Rick's job easier ... [through] prep, production and post-production. Whether I go through script revisions for Rick. attend sound-effects meetings in his absence or watch dailies, there is always a lot to do. I sit through the editing screenings with him, taking notes, and then I will compose a memo that goes out to all of our people in post-production. We get a million calls a day from our different heads of departments saving. "I need Rick for 10 minutes!" I have to try to facilitate that for everyone, too. Those are some of the more interesting parts of my job.

IS IT DIFFICULT FOR YOU TO WATCH AN EPISODE OF THE SHOW, SINCE YOU HAVE PROBABLY SEEN IT A NUMBER OF TIMES BEFORE IT AIRS?

Well, by the time the finished show comes out you have watched seven days of dallies, you have sat through the various sessions with Rick and the editors, and then you go through the show again in the sound-effects meeting. Looking for publicity clips, you go through the show a couple more times. I do like seeing the finished product when I can, though. When you go through those earlier versions, you don't see the visual effects or hear the music or the mix, so it is nice to see those aspects added in.

DO THE ACTORS COME TO YOUR OFFICE VERY OFFEN?

Fairly infrequently. They come up every now and then. When Jonathan Frakes worked downstairs—his offices were below us—he used to come up and visit all the time. You would hear the door fly open and this booming voice screaming, "Red alert!" You would



look up and, sure enough, there was Jonathan standing there in his best Riker poes, smilling. That always made me laugh! When the movie was in development and in production, a lot of the Next Generation cast were over a fair amount. Brent Spiner was over a lot because he worked on the story with John Logan and Rick.

WHAT IS THE FAVORITE PART OF YOUR

The part that I cherish the most is the people I work with, because there are some incredible people on our crew. Duties-wise, the screenings can be very interesting. I have learned a great deal about the editing process—something I knew nothing about before. That has been very educational. I guess I am just grateful for the chance to work on both the TV show and the feature film, which is a unique opportunity. 9

Dou Spelan



STARFLEET

SUPPLY

BEAM ME UP T-Shirt

NEW! EXCLUSIVE

ENERGIZE YOUR WARDROBE with this 100% cotton, slate blue T-shirt, featuring the Star Trek Fan Club's exclusive transporter man logo. Transporter man is silk-screened on front of shirt. Bearning-away effect is embroidered. "Beam Me Up Scotty" is silk-screened on the back of the T-shirt. A Starfleet Supply exclusive!

MD 103153 LG 103154 XL 103155 X2 103156 X3 103157 MEDIUM THROUGH XL \$23.00 X2/X3 \$26.00



action figures

See our full line of Star Trek action figures and toys at WWW.STARTREKFANCLUB.COM

STAR TREK NEMESIS **FIGURES** Can the U.S.S. Enterprise NCC 1701-E survive the attack of the clones? Figures have 14 points of articulation. include accessories, and measure PICARD • 101855 [7] SHINZON • 101857 VICEROY • 101858 **DATA • 101859** \$9.95 FACH **ENTERPRISE NX-01**

Join the Enterprise NX-01 crew as they explore strange new worlds, new life and new civilizations. Figures are 7" high, have 14 points of articulation and include removable environmental suits and helmets. Most figures come with an extra set of hands.

AWAY TEAM FIGURES

ARCHER • 101860 T'POL • 101861 SATO • 101862

TUCKER • 101863

ANDORIAN • 101864 NAUSICAAN • 101865

\$9.95 EACH



M ENTERPRISE NX-01 STARSHIP

This 12" plastic reproduction of the NX-or was built using scans of the Enterprise filming model. Ship features authentic NX-or sound effects, plus light-up warp nacelles and impulse engines. Batteries are included.

101921 \$25,95

ENTERPRISE PHASE PISTOL & COMMUNICATOR

Molded directly from filming props, the phase pistol includes flip-top casework with removable light-up energy cell and authentic sounds. Communicator has a flip-top with lights and sounds. Batteries are included.

101924 \$25.95



BUY THE SET & SAVE \$9.001

STAR TREK MINI-MATES

MINI-MATES

Mini-Kirk leads mini-Spock
and mini-McCoy into a battle
against some of their most
ardent mini-foes, mini-Gorn,
mini-Khan, and mini-Mugato.
Figures are 2* hugh, lower and
come complete with mini-

101918 \$26.93

www.startrekfanclub.com

playthings

SALE 12 Each 12 Club PP 101823 SALE OCCUPATION OF THE PROPERTY OF THE PROPERT

SALE! SAVE \$39.00!

Each 12" figure comes with a numbered Certificate of Authenticity signed by Fan Club President, Dan Madsen. Edition is limited to 3,500 pieces.

101823 \$69.00 NOW \$29.99

SALE! SAVE \$5.00!

Complete with sword, stunning purple eyes, and scar won in the heat of battle, the U.S.S. Excalibur's Captain stands 4:5" tall and comes with a Starfleet action stand.

101745 \$8.00 NOW \$2.99

STAR TREK BEARS

Now you can have a plethora of cuddly Star Trek companions for your starship. Bears wear Star Trek uniforms and measure 9" to 16" tall. Buy a whole crewl

☐ 9" 5POCK • 101917 \$9.00

16" 5POCK • 101913 \$19.00

@ 9" TOS • 101910 \$9.00

H 9" VOYAGER • 101909 \$9.00

■ TRIBBLE FAMILY

Mother tribble measures 6" in diameter and purrs when squeezed. Babies measure 2" in diameter and do not make noise. Set includes one mother and three babies. Tribble color assortment varies. Sorry, no color choice a vailable. Batteries are replaceable.

101916 \$13.00

TRIBBLES CUSTOMIZABLE CARD GAME

Play it like a trading card game, or play it like Uno: either way the Tribbles game is a flurry of frenetic fuzzy fun! Game includes 112 tribble cards, eight reference cards, tribble scorepad, pencil and rule-sheet.

102650 \$25.00

l purr!

BUY BOTH
B. SAVE \$10.001
TRIBBLE FAMILY B.
TRIBBLES GAME
Buy a family of tribbles
and a family game and we'll give
you \$0.000 off the total pricel
Tribble Family and Game
101912 68-00 \$27.991



cosmic collectibles **FXCIUSIVE!** EXCLUSIVE FXCI (ISIUF)

IN II S S ENTERPRISE NCC 1701-F MARBLEIZED MUG

Earl Grev tastes better in an official U.S.S. Enterprise NCC 1701-E mug. Command red ceramic mug holds 16 oz., features the U.S.S. Enterprise NCC 1701-F logo in gold, and has a marbleized effect, making each mug unique! A Starfleet Supply Exclusive!

101381 \$10.00



STARFLEFT AWAY TEAM KIT

Kit includes an 8.5" x 6" x 13" neoprene backpack with insulated interior, zip-out lining and adjustable straps, white 24-oz, sports bottle, 6" glow-in-the-dark flashlight, and a 52" x 82.5" emergency blanket. A Starfleet Supply Exclusivel

101412 \$70.00

ON SALE! SAVE \$5.00!

G CAPTAIN'S YACHT SCULPTURE AND PLAQUE

Plastic replica is molded from actual movie pieces and is a limited edition of 5,000. Certificate of authenticity is included. Some assembly required.

101522 \$25,00-\$19,99

U.S.S. ENTERPRISE NCC 1701-E TOWELS

100% cotton, natural, extra soft and fluffy, Royal Velvet™ towels have the U.S.S. Enterprise NCC 1701-E logo embroidered in burgundy at the bottom. Set includes one bath and one hand towel. Bath towel measures 27" x 53", hand towel is 16" x 30". A Starfleet Supply Exclusivel

100466 \$38.00

■ U.S.S. ENTERPRISE NCC 1701-E

Champagne, Vellux® blanket is printed with an 18" U.S.S. U.S.S. Enterprise NCC 1701-E logo in burgundy. Machine washable. A Starfleet Supply Exclusivel

100473 TWN • (TWIN 66" X 90") \$50.00 100470 FUL • (FULL/QUEEN 90" X 90") \$60.00 100471 KNG • (KING 108" X 90") \$70.00

stationery orbit



STARFLEET ACADEMY GRADUATION CERTIFICATE

Certificate is printed on parchment paper and features the SFA and UFP symbols in color, Certificate comes in a blue vinyl holder, embossed with the SFA logo in gold. George Takei has signed each certificate as both Captain Hikaru Sulu and himself. Special restrictions apply. No express shipping available. Personalized items cannot be returned. A Staffeet Supply Exclusivel

101454 \$30.00

FXCLUSIVE

EXCLUSIVE!

STARFLEET COMMAND BUSINESS CARD HOLDER

Metal holder has a black matte finish with a silver mirrored edge and back. The Starfleet Command logo is, printed on the front. Business card holder measures 3.5° x 2.5°. A Starfleet Supply Exclusive!

101702 \$15.00

01102 \$15.00

ON SALE! SAVE \$5.00! STARFLEET GIFT WRAP

Featuring the Starfleet Command logo in gold and the UFP symbol in white repeated on a blue background. Gift wrap includes five folded sheets measuring 24" x 36" each. That's 30 square feet of gift wrap! A Starfleet Supply Exclusive!

101690 \$15.00 \$9.99

ON SALE! 25% OFF!

I GIFT BAGS

Set of four gift bags includes two 8" \times 4.75" \times 10" blue bags with a white UFP symbol, and two 10" \times 5" \times 13" white bags featuring the Starfleet Command symbol in gold, available only as a set. A Starfleet Supply Exclusivel

101691 \$12.00 \$8.99

7





57: TNG 15TH ANNIVERSARY
GREETING CARDS SET
lack and features a full color picture from
sure of 55 important 57: TNG moments,
which is an exclusive image from 5tm 7th
knowns. The bask of each can displays the
scent, episode or moure name, and year of
11 lease. Cards are gift boxed. A Starflect
Lapply Ecousive.

Supply Exclusive 101696 \$15.00

ON SALE! 50% OFF! CAPTAIN PROTON LITHOGRAPH

Captain Proton scoffs in the face of danger as he takes on the likes of Chaotica, Satan's Robot, and assorted evil henchmen and henchwomen! Share in Captain Proton's adventures with our 18" x 24" exclusive lithograph. Printed on archivalquality paper and limited to 1,000 pieces, this retro-look lithograph is available only through Starfleet Supply!

101488 \$30.00 \$14.99



EXCLUSIVE!

ON SALE! SAVE \$20.00! NX-01 LITHOGRAPH

The Enterprise NX-01 takes her first venture into the final frontier on this 24" x 36" lithograph by John Eaves. Printed on archival-quality paper, limited edition of 2,000 pieces.

101483 \$50.00 \$29.99

www.startrekfanclub.com

uniform replicas

TOS STANDARD UNIFORMS

Velour uniforms have a sewn patch LG • 101241 on the chest and gold trim on the XL • 101253 sleeves. Gold uniforms have captain trim on the sleeves (Kirk). Blue uniforms have commander trim (Spock). Men's red shirt has lt. com- MEDIUM THROUGH XL \$85.00 EACH mander trim (Scotty), A Starfleet x2 AND x3 \$95.00 EACH Supply Exclusive!

STARFIFFT UNIFORM JACKET

Starfleet uniform replica lacket zippers up the front, is quilted on the top gathered on the sides for a better fit, and features the Command. Science, or Ops color on the sleeves. A metal communicator pin is in-

(SCIENCE (BLUE) OPS (RED) MD • 101244 MD • 101243 MD • 101242 IC + 101240 I C = 101220 XL + 101252 XL • 101251 X2 • 101247 X2 • 101246 X2 • 101245 X3 • 101250 X3 • 101249 X3 • 101248

COMMAND (RED) SCIENCE (SLUE)

MD • 101203 MD • 101204 LG • 101200 LC + 101201 XI a 101212 XI a 101213 X2 • 101206 X2 • 101207 X3 • 101209 X3 • 01210 MEDIUM THROUGH XL \$99.00 EACH

TOS MOVIE UNIFORM JACKET

TOS movies replica lacket has quilted cuffs and belt loop. front flap with adjustable Velcro includes leather helt and metal insignia buckle, white turtleneck quilted at the neck and cuffs, and comes with captain's rank pins, chest pin. and six years-of-service pins (two 5-year, four 1-year).

MD • 101185 LG • 101184 XL • 101189

MD • 101205

I G + 101202

YI a 101214

X2 • 101208

X3 • 101211

X2 • 101186 V2 - 101197 X4 • 101188

cluded. X2 AND X3 \$110.00 EACH \$295.00

go to WWW.STARTREKFANCLUB.COM to see our complete uniform line!

I TOS MOVIE UNIFORM **BELT BUCKLE**

TOS belt buckle is molded directly from an actual Star Trek movie uniform wardrobe piece. Buckle is made of brass, measures 2.5° in diameter, and is gift-boxed.

100388 • \$10.00



UNIFORM PIPS

100385 • \$12.00



COMMUNICATOR PINS

Polished metal pins measure about 2" x 2"

FI ST: TNG MOVIE 100328 • \$10.00 ST: TNG SERIES 100357 • \$10.00



call 1-888-303-1813



M NEMESIS LOGO POLO

Oress for invasion in a Star, Tiek Nemesis Polol Featuring the new Romulan logo in steel gray on the left chest with Star Tiek Nemesis in Romulan green on the left sleeve. A Starfleet Supply exclusive!

MD • 100999 XL • 103162 LG • 103161 X2 • 103163 \$36.00

EXCLUSIVE

B STARFLEET ACADEMY

Whether you're an alumnus or a first-year cadet, you'll look your academic best traveling the spaceways in this 100% cotton black Henley with 3" embroidered SFA logo. A Starfleet Supply exclusivel MD • 100996 XL • 100998

LG • 100995 X2 • 100997 \$29.00

TO BOLDLY

Denim, low-profile cap fea-tures an outline of the delta , shield embroidered in gold with "To Boldly Go..." stitched in black underneath. The back of the hat reads," Where no one has gone before." A Starfleet Supply ex 100722 \$15.00

ENTERPRISE NX-01 **SWEATSHIRT**

MD • 100987 XL • 100990 X3 • 100989 X2 - 100988 MEDIUM THROUGH XI. \$29.00 X2/X3 \$34.00

EXCLUSIVE!

IDIC SPORTS TURTLENECK

Sporting the IDIC symbol embroidered in silver, gold, and plum on the collar, this meditation purple, heavyweight to 5 cotton, sport turtleneck is the "in" Jime with the logical set.

MD 100992 XL 100994.

alpha quadrant clothing

More exclusive clothing available at WWW.STARTREKFANCLUB.COM

ΒΑΒΥ ΗΔΤ

Baby hat is made of 100% stretch cotton and features a 1" embroidered communicator symbol on the front. Embroidery is on the hat's cuff and will not touch baby's skin. A Starfleet Supply Exclusive!

101034 \$12.00

STARFLEET INFANT ROMPER

100% cotton infant romper is designed to look like a 5T: TNG command uniform and includes embroidered captain's pips and communicator. Small fits infants up to 12 months, medium up to 18 months, large up to 24 months.

SM • 101017 MD • 101016

MD • 101016

TOS BABY BIB

Pure cotton, white baby bib, with whiteribbon trim, features The Original Series command in insignia with "Born to Command" printed in gold around the symbol. Design is silk-screened on bib. Bib measures 11" x 14", has protective plastic backing, and two snaps at the neck. A Starfleet Supply Exclusive!

101033 \$11.00









U.S.S. ENTERPRISE NCC-1701 AVIATOR JACKET Genuine aviator lacket has a uniform replica command patch on the chest, with

the Starfleet Command logo on the left sleeve, and an exclusive U.S.S. Enterprise NCC-1701 flight patch on the right sleeve. Jacket has a nylon exterior, safety orange interior, four flap-style pockets and a zippered front. A Starfleet Supply Exclusive!

MD • 100756 XL • 100758

MEDIUM THROUGH XL \$150.00

X2/ X3 \$160.00

call 1-888-303-1813

1



CNRISS Not book for Tolking S



TAR TREE COMMUNICATOR #161

SUBSCRIBE TO STAR TREK COMMUNICATOR

THE MAGAZINE OF THE OFFICIAL STAR TREK FAN CLUB

Subscription entitles you to exciting issues of the bimonthis STAR TREK COMMUNICATOR magazine, filled with exclusive interviews, articles, photos and news on the Star Trek movies and series. You will also join the ranks of the Official Star Trek Fan Club. Call toll-free 1-888-303-1813, visit the website below, or use the form on the next page today!

ONE-YEAR SUBSCRIPTION JUST \$19.95 U.S. \$22.95 CANADA \$34.95 FOREIGN



ISSUE #







TOP STORY/THEME

DEC/Jan 03 Stor Trek Nemesis Revealed

Catch up on **Star Trek** news with fan club magazine back issues. Complete your collection with issues dating back to 1984!

TOP STORY/THEME

BACK ISSUES More details on each Issue at www.startrekfanclub.com

ISSUE #

# 042	DEC/JAN 84	Mark Lenard (Sarek)	098	Aug/SEP 94	ST:DSg / Leonard Nimoy
+ 045	Mar/Apr 85	George Takei	‡ 099	Oct/Nov 94	Star Trek Generations
046	JuL/Aug 85	James Doohan	‡ 102	May/Jun 95	Garrett Wang
047	SEP/Oct 85	Christopher Lloyd	‡ 103	JuL/Aug 95	Robert Picardo
049	APR/MAY 86	Walter Koenig	105	DEC/JAN 96	Special Effects
054	FEB/MAR 87	DeForest Kelley	107	JUN/JUL 96	30th Anniversary / Spock
‡ 055	APR/MAY 87	Harve Bennett	108	Aug/Stp 96	30th Anniversary Issue
058	Oct/Nov 87	Jonathan Frakes	109	Nov/Dec 96	First Contoct
059	DEC/JAN 88	Denise Crosby	110	JAN/FER 97	Borg Queen/Ships of First Contact
060	FEB/MAR 88	Art of ST:TNG	111	MAR/APR 97	Marc Alaimo
063	AUG/SEP 88	George Takei	112	May/Jun 97	Jonathan Frakes
066	FER/MAR 89	Diana Muldaur	113	AUG/SEP 97	The Enterprise-E
067	APR/May 89	James Doohan	114	Nov/DEC 97	Klingon Special Issue
068	JUN/JUL 89	William Shatner	115	FEB/MAR 98	Jeri Ryan
069	AUG/SEP 89	Laurence Luckinbill	116	APR/MAY 98	African-Americans of Star Trek
070	Oct/Nov 89	Gene Roddenberry	117	JUN/JUL 98	Original Series Special Issue
071	DEC/JAN 89	DeForest Kelley	118	Aug/Sep 98	Stor Trek: Insurrection
072	FEB/MAR 90	Michael Dorn	119	Oct/Nov 98	Nicole deBoer
073	APR/MAY 90	Nichelle Nichols	120	DEC/JAN 99	Patrick Stewart
074	JUN/JUL 90	Gates McFadden	121	FER/MAR 99	The Return of the Borg Queen
075	Aug/SEP 90	Walter Koenig	122	APR/May 99	DSg Finale
076	Oct/Nov 90	Michael Piller/ST:TNG	123	JUN/JUL 99	DSg: The End of an Era
077	DEC/JAN 91	Wil Wheaton	124	Aug/SEP 99	DeForest Kelley
078	FER/MAR 91	Special Effects of ST:TNG	# 125	Oct/Nov 99	The Making of "Barge of the Dead"
079	APR/MAY 91	Whoopi Goldberg	# 126	DEC/JAN 00	Troi is Backi
‡ 086	Jut/Aug 92	Kim Cattrall	130	Oct/Nov 00	Big Changes Aboard Voyoger?
087	SEP/Oct 92	Patrick Stewart	132	FER/MAR 01	Catching Up with William Shatner
088	Nov/Dec 92	Patrick Stewart, Part 2	* 135	Oct/Nov 01	Enterprise Special Issue
090	MAR/APR 93	Special Relics Issue	* 136	DEC/JAN 01	Celebrating 35 Years of Star Trek
091	May/Jun 93	Rick Berman	* 137	APR/MAY 02	Vulcans and Romulans
092	Jul/Aug 93	Rene Auberjonois	* 138	JUN/JUL 02	Behind the Scenes
093	SEP/Oct 93	The Law of the Federation	* 139	Aug/Sep 02	Enterprise: Year One
094	Nov/Dec 93	LeVar Rurton	* 140	Oct/Nov 02	The Next Generation / Nemesis

► ALL RACK ISSUES ARE \$5.00 EACH UNLESS OTHERWISE INDICATED: * \$6.00 EACH, \$ \$10.00 EACH

FER/MAR 94 Maiel Barrett Roddenberry

APR/May 94 Gates McFadden Jun/Jul 94 TNG Special Issue

merchandise order form

NUMBER	QTY.		DESCRIPTION		SIZE	PRICE, EACH	TOTAL
	+				_		_
	-						
	T =						
	-						
	-						
BACK		\$10,00 each: 42 45 55 86 95 \$5,00 each: 46 47 49 54 58	9 102 103 125 126 I 50 60 62 66 60	i 7 68 69 30 71 72 73 74 7	15 26 27 28 20	87 88 go go go	
TBIO ISSUES (circle)		93 94 95 96 97 98 105 107	110\$ 109 110 HI	112 113 114 115 116 117 118	119 120 121 13	2 123 124 150 152	
		56.00 each: 135 136 137 138	139 140 141				
	WEW	ABERSHIP NUMBER:			CR	EDIT (IF ANY) -	
			v			SUBTOTAL	
1	ΓAΧ	Denver, CO residents p Virginia residents add	lease add 73% :	sales tax, other CO res	dents add 3.	8% sales tax;	
		ragina residents add	4-3-9 SHES CAX				
HIPPING &	HAND	LING					
UNI	TED STAT	TES		FOREIGN & CA			
BTOTAL				AND CANADIA		S	
00-514-99		\$4.50		ALL FOR SHIPPIN			
5.00-\$34.99		\$6.50	1-888-30	AN CUSTOMERS	PLEASE C	ALL	
5.00-554.90		\$8.50		I CUSTOMERS PL	EACE CAL		
5.00-\$74.99 5.00-\$100.9		\$10.50	1-303-85		LASE CAI		
01.00-\$150.9		\$17.00			ELNATION	(A)	
91.00=5199.9		\$19.00	CUSTO	ANADIAN & INT MERS ARE RESPO DUTTES AND	INSIBLE F	DR ALL	
				DUTIES AND	GSTs.		
LOW 7-10 DAYS F	OR ITEMS II						
DW 7-10 DAYS F	Synn no un	remark for Sann on or over	00-5144 99=520	o oo regular shipping)			
DW 7-10 DAYS F d \$5 00 for each ample \$200 00 ditional separati	\$100 00 inc -\$299 99=\$ e shipping c	crement for \$200.00 or over 24.00 regular shipping, \$300 harge for cardboard standup	oo-5399 99=525 s shipped outside	g oo regular shipping) e the US + 552 oo			
IDW 7-10 DAYS F d \$5 00 for each ample \$200 00 ditional separati	\$100 00 inc -\$299 99=\$ e shipping c	rement for \$200,00 or over 24,00 regular shipping, \$300 harge for cardboard standup smmunicator Subscription 1 Year:	□ New □ US \$19.95	□ Renew □ Canada \$22.95	Foreign		
IDW 7-10 DAYS F d \$5 00 for each ample \$200 00 ditional separati	\$100 00 inc -\$299 99=\$ e shipping c	rement for \$200,00 or over 24,00 regular shipping, \$300 harge for cardboard standup smmunicator Subscription 1 Year:	□ New □ U5 \$19 95 □ U5 \$35.00	Renow Canada \$22.95 Canada \$41.00	Foreign	565.00	
LOW 7-10 DAYS F d S5 00 for each ample S200 00 ditsonal separati	Stor Trek Co	rement for \$200,00 or over 24,00 regular shipping, \$300 harge for cardboard standup smmunicator Subscription 1 Year:	□ New □ U5 \$19 95 □ U5 \$35.00	□ Renew □ Canada \$22.95	Foreign	565.00	
LOW 7-10 DAYS F d S5 00 for each ample S200 00 ditsonal separati	Stor Trek Co	rement for \$200,00 or over 24,00 regular shipping, \$300 harge for cardboard standup smmunicator Subscription 1 Year:	□ New □ U5 \$19 95 □ U5 \$35.00	Renow Canada \$22.95 Canada \$41.00	Foreign	565.00	
IDW 7-00 DAYS F Id \$5,00 for each sample \$200 00 iditional separate B542N	\$100 00 Inc -\$299 99=\$ e shipping c Star Trek Co	remeef for Stap ap or over 24 op regular shipping, Stop hurge for cardboard standup remounicator Subscription 1 Years 2 Years:	□ New □ U5 \$19 95 □ U5 \$35.00	□ Renow □ Camada \$22 95 □ Camada \$41.00 Taix + Shipping & Handhi	Foreign ng + Subscript	565,00 on) = GRAND TOTAL	
IDW 7-00 DAYS F Id \$5,00 for each sample \$200 00 iditional separate B542N	\$100 00 Inc -\$299 99=\$ e shipping c Star Trek Co	rement for \$200,00 or over 24,00 regular shipping, \$300 harge for cardboard standup smmunicator Subscription 1 Year:	□ New □ U5 \$19 95 □ U5 \$35.00	□ Renow □ Camada \$22 95 □ Camada \$41.00 Taix + Shipping & Handhi	Foreign	565,00 on) = GRAND TOTAL	
ADW 7-90 DAYS F sd \$5 00 for each sample \$20 0 00 stdstonal separate 3842N	\$100 00 Inc -\$299 99=\$ e shipping c Star Trek Co	remeef for Stap ap or over 24 op regular shipping, Stop hurge for cardboard standup remounicator Subscription 1 Years 2 Years:	□ New □ U5 \$19 95 □ U5 \$35.00	□ Renow □ Camada \$22 95 □ Camada \$41.00 Taix + Shipping & Handhi	Foreign ng + Subscript	565,00 on) = GRAND TOTAL	
iDW 7-10 DAYS F id \$5 00 for each id \$5 00 for each imple \$500 ob iditional separati	\$100 00 Inc -\$299 99=\$ e shipping c Star Trek Co	rement for Spin op or over 24 op regular hopping. Spin harge for cardboard standing sommounicator Subscription Year: 2 Years:	New US \$19.95 US \$33,000 (Subtotal +	Renew Canada \$22 95 Canada \$4100 Tax + Shipping & Handh	Foreign ng + Subscript R NUMBER	565 00 on) = Grand Total IF Known)	
iDW 7-10 DAYS F id \$5 00 for each id \$5 00 for each imple \$500 ob iditional separati	\$100 00 Inc -\$299 99=\$ e shipping c Star Trek Co	rement for Spin op or over 24 op regular hopping. Spin harge for cardboard standing sommounicator Subscription Year: 2 Years:	□ New □ U5 \$19 95 □ U5 \$35.00	□ Renow □ Camada \$22 95 □ Camada \$41.00 Taix + Shipping & Handhi	Foreign ng + Subscript R NUMBER	565 00 on) = Grand Total IF Known)	STAL CODE
IDW 7-10 DAYS I d 55 00 0 for each of 50 0 of reach mayle 500 0 od deternal separate 1942N 1	Second inc -5299 99-5 shipping: Star Trek Co	rement for Spin op or over 24 op regular hopping. Spin harge for cardboard standing sommounicator Subscription Year: 2 Years:	New US \$19.95 US \$33,000 (Subtotal +	☐ Rentw ☐ Canada \$23 95 ☐ Canada \$41 00 ☐ Tax + Shipping & Handlii MEMBER	Foreign g + Subscript R NUMBER	565 00 on) = Grand Total IF Known)	STAL CODE
IDW 7-10 DAYS I d 55 00 0 for each of 50 0 of reach mayle 500 0 od deternal separate 1942N 1	Second inc -5299 99-5 shipping: Star Trek Co	rement for Spin op or over 24 op regular hopping. Spin harge for cardboard standing sommounicator Subscription Year: 2 Years:	New US \$19.95 US \$33,000 (Subtotal +	Renew Canada \$22 95 Canada \$4100 Tax + Shipping & Handh	Foreign g + Subscript R NUMBER	565 00 on) = Grand Total IF Known)	STAL CODE
IDW 7-10 DAYS F 4 SS 00 50F each 4 SS 00 50F each 5 SS 00 50F each 1542M Old to: AME (AS IT AP 10DRESS TY VYTIME PHON	Socio de Inc5299 99-5 -5299 99-5 -5399 79-6 -5399 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6	remente for Station or early 4.0 ongs in repeige Spot harpe for ceditored tradition memoriticator Subscription 1 Year 2 Years 1 THE CREDIT CARD)	New US \$19.95 US \$33,000 (Subtotal +	☐ Rentw ☐ Canada \$23 95 ☐ Canada \$41 00 ☐ Tax + Shipping & Handlii MEMBER	Foreign g + Subscript R NUMBER	565 00 on) = Grand Total IF Known)	STAL CO DE
IDW 7-10 DAYS F 4 SS 00 50F each 4 SS 00 50F each 5 SS 00 50F each 1542M Old to: AME (AS IT AP 10DRESS TY VYTIME PHON	Socio de Inc5299 99-5 -5299 99-5 -5399 79-6 -5399 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6	rement for Spin op or over 24 op regular hopping. Spin harge for cardboard standing sommounicator Subscription Year: 2 Years:	New US \$19.95 US \$33,000 (Subtotal +	☐ Rentw ☐ Canada \$23 95 ☐ Canada \$41 00 ☐ Tax + Shipping & Handlii MEMBER	Foreign g + Subscript R NUMBER	565 00 on) = Grand Total IF Known)	STAL CODE
LOW 7-10 DAYS F d 5: 00 for each each each each each each each each	Socio de Inc5299 99-5 -5299 99-5 -5399 79-6 -5399 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6	remente for Station or early 4.0 ongs in repeige Spot harpe for ceditored tradition memoriticator Subscription 1 Year 2 Years 1 THE CREDIT CARD)	New US \$19.95 US \$33,000 (Subtotal +	☐ Rentw ☐ Canada \$23 95 ☐ Canada \$41 00 ☐ Tax + Shipping & Handlii MEMBER	Foreign g + Subscript R NUMBER	565 00 on) = Grand Total IF Known)	STAL CODE
ION TO DAYS IN	Socio de Inc5299 99-5 -5299 99-5 -5399 79-6 -5399 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6	remente for Station or early 4.0 ongs in repeige Spot harpe for ceditored tradition memoriticator Subscription 1 Year 2 Years 1 THE CREDIT CARD)	New US \$19.95 US \$33,000 (Subtotal +	☐ Rentw ☐ Canada \$23 95 ☐ Canada \$41 00 ☐ Tax + Shipping & Handlii MEMBER	Foreign g + Subscript R NUMBER	565 00 on) = Grand Total IF Known)	STAL CODE
ION TO DAYS IN	Socio de Inc5299 99-5 -5299 99-5 -5399 79-6 -5399 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6	remente for Station or early 4.0 ongs in repeige Spot harpe for ceditored tradition memoriticator Subscription 1 Year 2 Years 1 THE CREDIT CARD)	New US \$19.95 US \$33,000 (Subtotal +	☐ Rentw ☐ Canada \$23 95 ☐ Canada \$41 00 ☐ Tax + Shipping & Handlii MEMBER	Foreign g + Subscript R NUMBER	565 00 on) = Grand Total IF Known)	STAL CODE
JOW TO DAYS IN THE CONTROL OF THE CO	Socio de Inc5299 99-5 -5299 99-5 -5399 79-6 -5399 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6	THE CREDIT CARD) STAT STAT	New	□Benrue □Canade 52 gg □Canade 52 gg □Canade 54 po □Canade 52 po □Canade 52 po □Canade 52 po	Foreign g + Subscript R NUMBER	965 00 enit = Grand Total IF KNOWN]	
ION TO DAYS IN THE STATE OF THE	Socio de Inc5299 99-5 -5299 99-5 -5399 79-6 -5399 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6 -5299 79-6	THE CREDIT CARD) STAT STAT	New US \$19.95 US \$33,000 (Subtotal +	☐ Rentw ☐ Canada \$23 95 ☐ Canada \$41 00 ☐ Tax + Shipping & Handlii MEMBER	Foreign g + Subscript R NUMBER	965 00 enit = Grand Total IF KNOWN]	STAL CODE
IOW TO DAYS I OF STATE OF THE S	Storo on Irving 1996 Stor Trek Co	THE CREDIT CARD) STAT STAT	New	Dentew Claracid \$22 95 □Canada \$23 05	Foreign g + Subscript g NUMBER	565 00 000 CEAND TOTAL IF KNOWN) ZIP/PO ZIP/PO	STAL CODE
IOW TO DAYS I OF STATE OF THE S	Storo on Irving 1996 Stor Trek Co	THE CREDIT CARD) STAT STAT	New Stop 95 US \$33,00 (Subtotal + PROV	Dentew Claracid \$22 95 □Canada \$23 05	Foreign g + Subscript g NUMBER	965 00 enit = Grand Total IF KNOWN]	STAL CODE
ION TO DAYS IN	Store on the Track Co. Star Track Co. Elifornia Co. Star Track Co.	THE CREDIT CARD) STAT STAT	New Stop 95 US \$33,00 (Subtotal + PROV	Dentew Claracid \$22 95 □Canada \$23 05	Foreign g + Subscript R NUMBER FAX	565 00 000 CEAND TOTAL IF KNOWN) ZIP/PO ZIP/PO	STAL CODE

TAR TREK COMMUNICATOR

o order with your Visa/MC/Discover/Amex call 1-888-303-1813 (US & Canada)

Foreign customers call 1-303-856-2268 enver/Metro Area customers call 303-856-2265

Fax orders to 1-303-574-9442

Operators are waiting 7 AM - 6 PM MST, Monday through Friday

IOW TO ORDER

place a credit card order or to check your order status by one please call between 7 am & 6 pm Mountain Standard ne. Monday to Friday, Simply call 1-888-303-1813 (1-303-856-8 for Foreign orders) to use your Visa, Discover, Mastercard, or American Express card. Please have

all information available prior to placing a phone order. To fax your order dial 303-574-9442. Or you can mail a copy of this order form to: Stor Trek

nmunicator, PO Sox 111000, Aurora, CO Soo 42.

VMENT

iled in orders need to be accompanied by either credit card ormation, a money order, or a personal check. Canadian and gn money orders must be drawn on a US bank in US funds. Please make check or money order

payable to FANTASTIC MEDIA NADIAN & INTERNATIONAL IPPING POLICY:

eign customers please call 303-856-2268. Canadian tomers please call 1-888-303-1813 or e-mail us at ustservice@fanmedia.com to confirm availability of product for shipping rates. All International and Canadian orders charged shipping by weight. Shipping rate charts are for United States and its possessions. All catalog prices and pping rates are quoted in US funds and do not include appliile duty fees, customs charges, or taxes which are paid by customer (including Canadian orders). Shipping alterna s vary by country. Please call or e-mail for details

JSTOMER SERVICE

here is a problem with your order or if you need to return an n(s), please call 1-877-787-8626 between 7 am and 6 pm mst. nday to Friday or e-mail us at strustservice@fanmedia.com ase have your name, address, ZIP code, payment method, e of order, and which products you ordered readily available that we can assist you as quickly as possible. You may also te us concerning your order, in which case you will need to vide all the previously mentioned information in order for

FUNDS AND EXCHANGES

want you to be happy with your order! If you are dissatiswith your order you must return it to us within 15 days of eipt To receive a refund or exchange please make sure the duct is still in resalable condition in the original packaging h all components included in sets and kits. Please include a ry of the invoice paper-work with the RA number, Please call Customer Service Department for RA # Sorry, shipping and dling charges cannot be refunded unless the product is naged, defective or mis-shipped. New shipping and hanng charges will be applied to exchanges if necessary Please e: Refunds are not available on clothing, videotapes, CDs computer software

LEASE NOTE

- Products and collectibles may sell out at any timel
 - All returned checks are subject to a \$15,00 charge. While we make every effort to ensure the accuracy of all
- information, we reserve the right to make corrections if an error does occur. In order to bring you our newest products as quickly as
- possible, we sometimes photograph items from prototypes or use available imaging. Some Items may not ook like images pictured in this catalog.
- Prices in this supplement are effective until 3/31/03.



briefing

feature

NEXT IBBUE

98

STAR TREK COMMUNICATOR 142

COMING CEXT ISSUE

: in communicator #143

enterprise on course

Come along and meet two of the stalwarts at the helm of the NX-on on- and off-camera—none other than Anthony "Travis Mayweather" Montgomery, and co-executive producer Chris Black Plus-are we finally discovering loopholes in Vulcan logic—or have they always been there?

"direct" route

In twin stories we catch up with Voyager's onetime lovebirds, Robert "Paris" Duncan McNeill and Roxann "Torres" Dawson, and their burgeoning careers behind-the-lens.

first person fandom

This new recurring feature on roots of Trek fandom debuts with the story of the fan-aiding Star Trek Welcommittee—way before the Internet—and its longtime chairman, Shirley Maiewski.

RITTENHOUSE ARCHIVES PRESENTS

nemesis



2 AUTOGRAPHS PER BOX!

HOLIDAY 2002

WWW.SCIFIHOBBY.COM For Dealer Inquiries, Call 215-884-9410



© 2802 Peramount Picteres. All Rights Reserved. STAR TREK end related merks ere trademerks al Paramoent Picteres. Rittenhouse Archives Authorized User.









GET OFFICIAL STAR TREK INTERNET ACCESS

WARP SPEED!

STARTREK".NET DSL POWERED BY EARTHLINK



Experience authentic STAR TREK Internet access—at speeds up to 50 times faster than dial-up! With StarTrek.net DSL Powered by EarthLink you'll enjoy high-speed EarthLink DSL service and Official STAR TREK every time you connect to the Net.

- A FAST, "ALWAYS-ON" CONNECTION THAT DOESN'T TIE UP YOUR PHONE LINE
- STAR TREK BROWSER AND START PAGE®
- 24/7 TOLL-ERFE SUPPORT

- TOOLS TO REDUCE JUNK EMAIL
- EXCLUSIVE STAR TREK CONTENT
- STARTREK.NET EMAIL ADDRESS
- AND MUCH MORE!

ALL FOR ONLY \$49.95/MONTH!
CALL 1-866-TREKLINK TO JOIN TODAY.
ASK ABOUT SPECIAL STARTREK.NET OFFERS!

© 2002 EarthLink, Inc. EarthLink and the EarthLink logo are registered trademarks of EarthLink, Inc. Trademarks are property

STARTREK.NET

d by & EarthLink